

# ARCHITECTURE M+M

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## OUTSIDE IN

New libraries  
and hospitals  
open to their  
surroundings

## ART HOUSE

A midcentury  
renovation  
for Blu Dot's  
John Christakos

## SNOW COUNTRY



**DIRECTORY OF  
GENERAL CONTRACTORS**

MCKNIGHT ON AFFORDABILITY  
PICTURESQUE SANTORINI

Julie Snow receives Minnesota's  
highest architectural honor

2014 AIA MINNESOTA GOLD MEDAL





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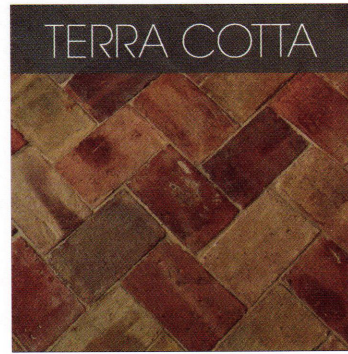
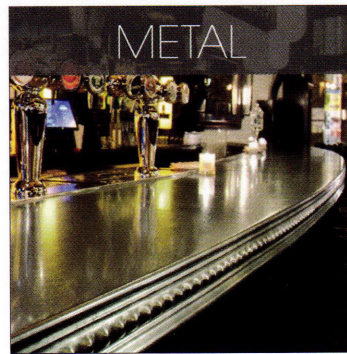
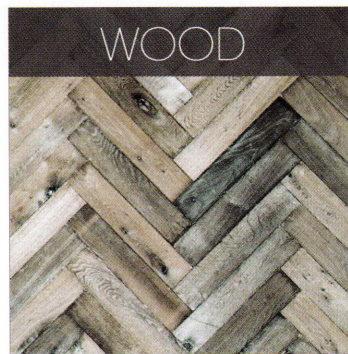
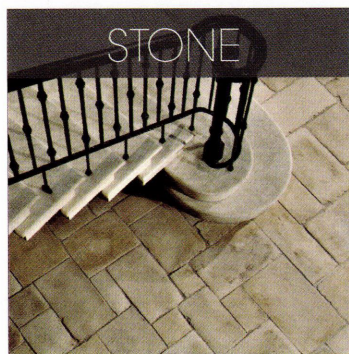
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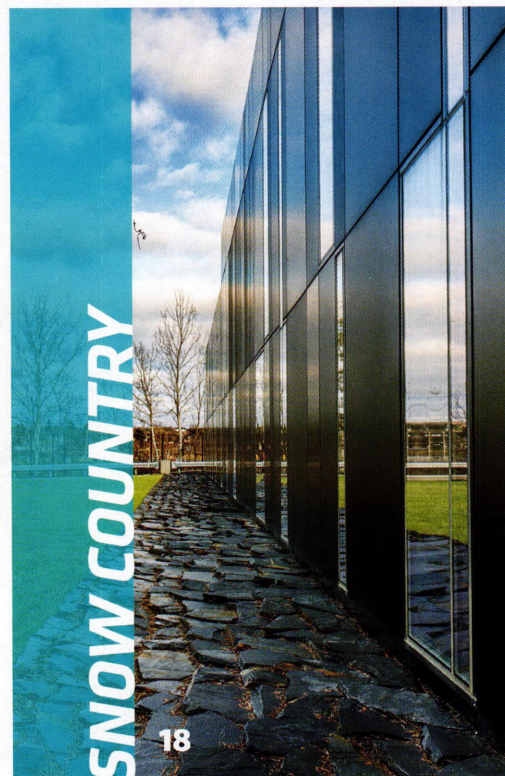
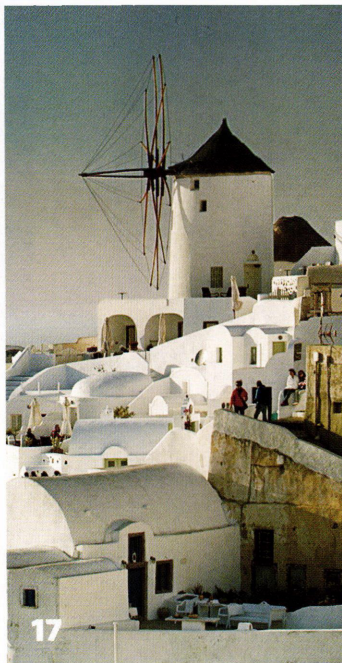
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# ARCHITECTURE MN

Architecture Minnesota is a publication of  
The American Institute of Architects Minnesota  
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Architecture MN, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership.



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By Thomas Fisher, Assoc. AIA

The American Institute of Architects Minnesota's 2014 Gold Medal—the equivalent of a lifetime achievement award—goes to the widely admired Julie Snow, FAIA.

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### 41 *Art House*

By Joel Hoekstra

"John had a clear understanding of what he wanted for the house and how it was going to come together," says architect James Dayton, AIA, about one of his recent clients, Blu Dot cofounder and CEO John Christakos. "There was a lot of dialoguing and collaboration, but for the most part it was his vision."



#### **ON THE COVER**

Julie Snow, FAIA

2014 AIA Minnesota Gold Medalist

"On the day I visited Snow Kreilich Architects for the Gold Medal shoot, Julie Snow was always smiling," recalls photographer **Ryan Siemers**. "But it wasn't because she'd received a major honor for her impact on the world of architecture. She was just enjoying all the studio interactions."





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# Introducing the VistaLuxe™ Collection

Photo courtesy of Christopher Simmonds Architects

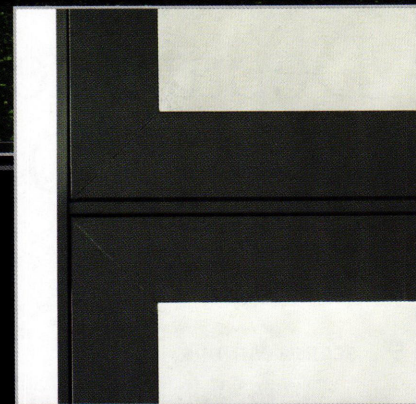


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# getting the PICTURE

A year and a half ago on this page, I wrote about the discrepancy between the enormous impact that photographers make on the quality of our architecture coverage and the tiny credit we often give them—their name in 5.5-point type. Little did I know then that our photographer friends would accomplish even more for us in 2014.

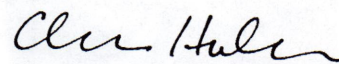
This issue caps a noteworthy year in *Architecture MN* photos with Ryan Siemers photographing AIA Minnesota Gold Medalist Julie Snow, FAIA, in her element: a highly collaborative design studio (page 18); with Karen Melvin returning from a trip to Greece with a breathtaking image of Santorini (17); and with Chad Holder shooting a perfect match of homeowner and house: Blu Dot cofounder John Christakos and a Midcentury Modern gem by the late Lisl Close (41). Of course, no issue of this magazine would be complete without the great work of Paul Crosby (24 and 37).

But our biggest visual leap forward can be found on your smartphone. This past winter, photographers Corey Gaffer, Morgan Sheff, and Peter VonDeLinde launched @archmnmag on Instagram, with eye-popping results. We charged them with capturing architectural scenes and moments that range from out-of-the-ordinary to out-of-the-way, and they've responded with

what Gaffer calls “a growing archive of images focused on design in the Midwest” (68). Not the dusty, in-the-basement kind of archive, mind you. This one is crisp and colorful, and compared to the magazine's bimonthly publication schedule it updates at the speed of light.

Instagram has been revelatory for us, because it's far more than a photography platform; it's a community in continuous conversation. We get immediate feedback on our posts, which refines our understanding of what people respond to in architectural imagery. But we learn even more from the work of other visual creatives on Instagram. We are awed on a daily basis by the way they reveal and interpret the design all around us.

Are you as interested in photography as we are? Does an artfully composed street scene or roofscape get you thinking? Then grab your phone and join the conversation. We can't wait to talk.



Christopher Hudson  
hudson@aia-mn.org





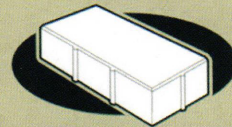


>> Above Project: Miami Conservancy District

## creativity

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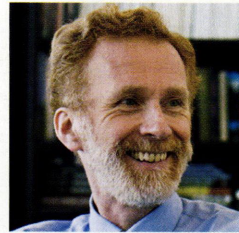
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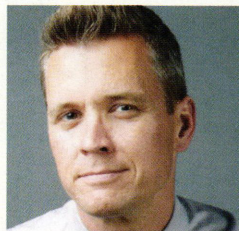


**THOMAS FISHER, ASSOC. AIA**, is dean of the University of Minnesota College of Design and author of the forthcoming *Some Possible Futures: Design Thinking Our Way to a More Resilient World* (2015), among other books.

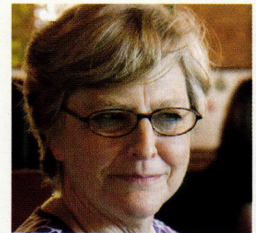
Photographer **COREY GAFFER** ([www.gafferphotography.com](http://www.gafferphotography.com)) has worked and apprenticed with Hedrich Blessing, Esto, and Paul Crosby. He now runs Gaffer Photography, specializing in architectural stills and motion.



**AMY GOETZMAN** is a Minneapolis freelance writer. She writes about the arts and culture and other inspiring things that happen in inspiring spaces.



**JOEL HOEKSTRA** is a longtime contributor to *Architecture MN*.



Minneapolis-based **LINDA MACK**, author of *Madeline Island Summer Houses: An Intimate Journey* (2013), writes on architecture and design for local and national publications.

**FRANK EDGERTON MARTIN** is a veteran contributor to *Architecture MN*, *Landscape Architecture*, and other design journals. He specializes in historic landscape preservation and teaches in the Publications Design program at the University of Baltimore.

**KAREN MELVIN** ([www.karenmelvin.com](http://www.karenmelvin.com)) is a Twin Cities architectural photographer specializing in residential interiors. She loves the light, and it shows in her ability to create light-filled spaces.



**JOHN REINAN**, a reporter for seven newspapers from Alaska to Florida, also spent nearly a decade marketing high-end architectural products.



*Architecture MN* is published bimonthly by AIA Minnesota. The opinions expressed herein are not necessarily those of the Board of Directors or the Editor of *Architecture MN*. **Editorial office:** International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. FAX: (612) 338-7981. **Web address:** [architecturemn.com](http://architecturemn.com). **Note to subscribers:** When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. **Subscription rate:** \$21 for one year, \$3.95 for single issue. **Postmaster:** Send address change to *Architecture MN* at above address. Periodical postage paid at Minneapolis and additional mailing offices. **Advertising and Circulation:** *Architecture MN*, above address and phone. **Printing:** St. Croix Press. **Color separations:** Southern Graphics Systems. Copyright 2014 by *Architecture MN* (ISSN 0149-9106).



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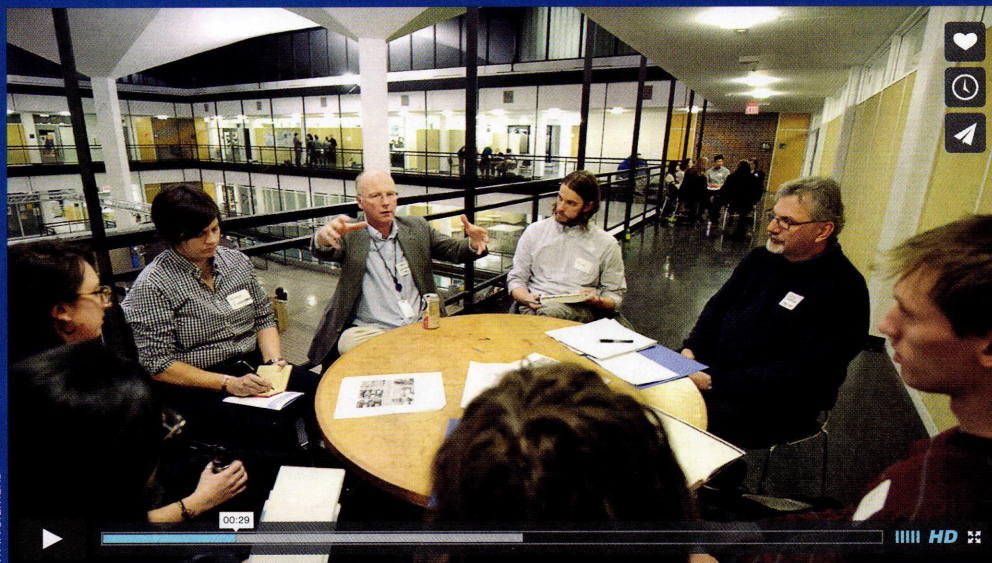
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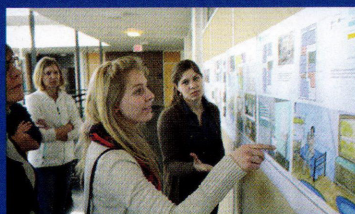
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RYAN SIEMERS

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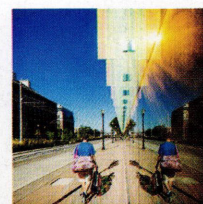
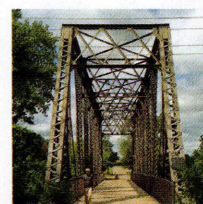
The American Institute of Architects Minnesota's annual Search for Shelter, a weekend-long design event in Minneapolis at which volunteer architects, landscape architects, and design students provide design assistance to nonprofit housing organizations, is the subject of a new film short by Ryan Siemers. See the volunteers in action at the University of Minnesota's Rapson Hall, hear about the long history of the event, and learn how the needs of supportive-housing organizations are changing. [architecturemn.com](http://architecturemn.com)



RYAN SIEMERS

## COMING SOON

In early November, look for Ryan Siemers' short film on Clare Midtown, a 45-unit mixed-use building that provides permanent supportive housing for residents diagnosed with HIV/AIDS. The American Institute of Architects Minnesota and the McKnight Foundation honored the project with their 2014 Affordable Housing Design Award. The facility and the award are also discussed in our Town Talk interview with the McKnight Foundation's Kate Wolford and Eric Muschler (page 15).



## INSTAGRAM

*If a picture is worth a thousand words, Instagram offers far more characters than Twitter.*

Twin Cities photographers Corey Gaffer, Morgan Sheff, and Peter VonDeLinde are making **@archmnmag** on Instagram our fastest-growing social media channel. Follow us for compelling architectural scenes, early looks at highly anticipated projects, and coverage of cultural events.

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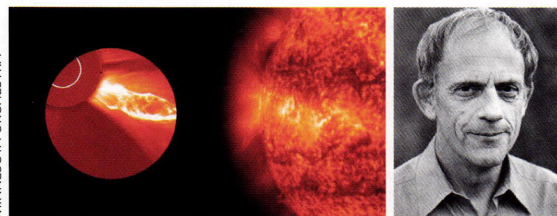
# MUSICAL MERRYMAKING

*The Minnesota Orchestra and the recently expanded Orchestra Hall make the most of the holiday season*

By Amy Goetzman

We all have enough things, right? So, in the true spirit of minimalism—and maximization of good memories with friends and family—let's replace holiday excess with good seats to a night out. The Minnesota Orchestra's holiday lineup will please both the traditionalists and the far-out on your list, and Orchestra Hall's soaring new lobby spaces by KPMB Architects are crowd-pleasers, too. [minnesotaorchestra.org](http://minnesotaorchestra.org)

MINNESOTA ORCHESTRA



Early in the season, send your *Cosmos* fans to *Out of This World* with Christopher Lloyd. This space-themed show features a film by Jose Francisco Salgado, an arrangement of *Star Trek* music, and selections from Gustav Holst's *The Planets* and three John Williams-scored films. (*Star Wars*? But of course.)

OCTOBER 31 AND NOVEMBER 1.



MINNESOTA ORCHESTRA

For Veterans Day, *American Riffs*, featuring trumpeter Charles Lazarus, interprets patriotic music broadly. Expansively emotional works such as Aaron Copland's "Fanfare for the Common Man," Gershwin's "Summertime," and Sousa's "Stars and Stripes Forever" surround the stark and stirring Armed Forces Salute.

NOVEMBER 9.



Today, Disney churns out pop hits that preschoolers can't stop singing. But early in the studio's history, classical music provided the backdrop to the astonishing, frightening, ever-so-psychedelic *Fantasia*. This program features a full orchestra playing the film's Beethoven, Tchaikovsky, and Dukas ("The Sorcerer's Apprentice") pieces. NOVEMBER 29 AND 30.



FRANK STEWART

The biggest jazz show in Minnesota this holiday season: The Minnesota Orchestra presents *Big Band Holidays: Jazz at Lincoln Center Orchestra* featuring Wynton Marsalis and guest Cécile McLorin Salvant.

DECEMBER 2.

BO HUANG



There is holiday music, and then there is Christmas music. Traditional offerings abound at Orchestra Hall. *Messiah: Hallelujah!* features soprano Anna Devin, Derek Welton, Barry Banks, and the Minnesota Chorale in two full-throated performances of Handel's *Messiah*. DECEMBER 12 (at nearby Central Lutheran Church) AND 13. *Navidad en Cuba: Christmas in Havana Cathedral* with the Rose Ensemble rocks the

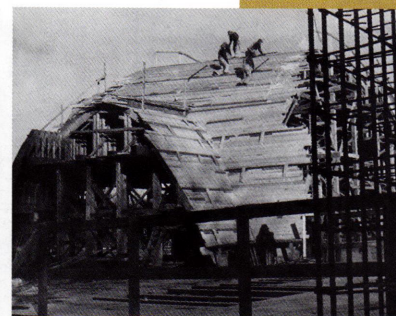
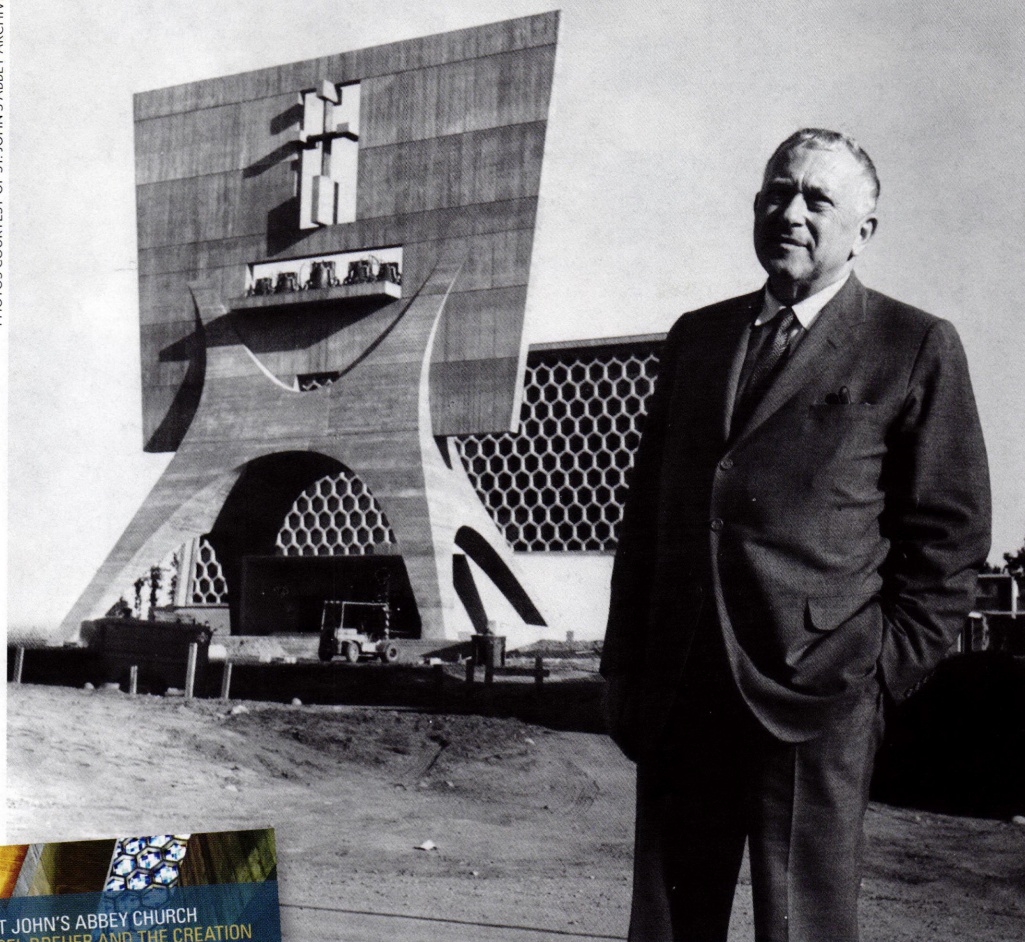
manger on DECEMBER 14. *Canadian Brass: Christmas Time Is Here* celebrates with horns DECEMBER 17. More horns? Try *Jingle Bell Doc* with trumpeter Doc Severinsen on DECEMBER 19 AND 21. *A Scandinavian Christmas* features local treasure Christina Baldwin on DECEMBER 20 AND 21, and Kathy Mattea: *Songs and the Season* brings the Nashville artist to town on DECEMBER 20.

And then it's time to get on with it. Count down with champagne and conductor Osmo Vänskä in Orchestra Hall's newly expanded lobby following *Sparkling Gershwin to Ring in the New Year!* DECEMBER 31.



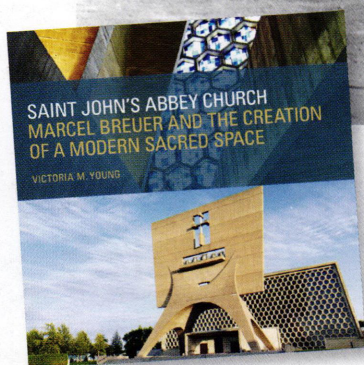






## MODERN HISTORY

A new volume by architectural historian Victoria Young charts the confluence of individuals and ideas that yielded one of the world's most stirring midcentury landmarks



*Above: Marcel Breuer visits St. John's near the end of construction of the Abbey Church. Top right: The wood formwork used to build the concrete church and bell tower was itself quite a sight.*

### SAINT JOHN'S ABBEY CHURCH: MARCEL BREUER AND THE CREATION OF A MODERN SACRED SPACE

By Victoria M. Young  
University of Minnesota Press, 2014

St. John's Abbey Church may be the most important work of American Catholic architecture of the 20th century. Victoria Young's cogent and compelling new book tells us why. It's both a cultural story of the Benedictines and a history of how the Bauhaus-trained Marcel Breuer came to collaborate with them at St. John's Abbey in central Minnesota.

This somewhat miraculous convergence began in the 1920s, when St. John's became the American center for a liturgical movement in the Catholic Church that encouraged greater participation of the laity, the use of vernacular language, and the repositioning of the altar and celebrant. When Breuer's Abbey Church was completed in 1961, it

gained worldwide fame as the most fully realized architectural expression of this liturgical vision. St. John's foresaw a new kind of Catholic Mass—one expressed through a seamless integration of architecture, engineering, and liturgical art.

Why should the Benedictines, the most traditional of men with monastic rules dating to the sixth century, be such progressive builders? Where is the boundary between the architect's role and that of liturgical artists who carve statues of saints and craft stained-glass windows? How can they work together? These are just a few of the questions that Young raises in describing how monks, Minnesota contractors, long-dead European monarchs, and liturgical reformers came together to make this church happen where it did.

Among the most innovative and influential members of this cast was Frank Kacmarcik (1920–2004), a St. Paul–born son of a furniture

maker who studied at the Minneapolis College of Art and Design (MCAD) and in Europe, became an art instructor at St. John's University, and eventually advised Breuer as a liturgical art consultant. Kacmarcik served as a bridge between Breuer (who was born Jewish and converted to Lutheranism) and the Benedictines. He defended the architect's bold ideas, supported the use of modern art wherever possible, and encouraged handcrafted work and local materials in art and furnishings.

The story of the creation of St. John's Abbey Church is as captivating and instructive today as it was a half-century ago. What is most radical about the architecture is the possibility for a more democratized liturgy—a shared spiritual progression through space, the chance to gather at a humble table, a service not in Latin, and the closer bond of priest and laity.

—Frank Edgerton Martin





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*Clare Midtown in Minneapolis' Corcoran neighborhood, near the intersection of Lake and Hiawatha, is simultaneously colorful, contemporary, and contextual. A glassy, double-height community room overlooks the garden.*

INTERVIEW BY CHRISTOPHER HUDSON

What's the first thing that comes to mind when you hear or read about the McKnight Foundation? Most Minnesotans probably think of arts and artist grants. But the family foundation also supports a wide range of endeavors in the areas of education, climate and energy, the Mississippi River, neuroscience, and regional and community development, among others. Within the latter category, McKnight has approved affordable-housing-related grants totaling nearly \$300 million over the past 35 years.

One of its latest housing efforts is a partnership with AIA Minnesota on an annual award that highlights innovative, high-quality design for affordable housing. We wanted to know more about McKnight's aspirations for the Affordable Housing Design Award, so we sat down with president Kate Wolford and program officer Eric Muschler at Clare Midtown, the most recent winner. The 45-unit, mixed-use project in Minneapolis' Corcoran neighborhood provides permanent supportive housing for people living with HIV/AIDS.

**Let's start at the beginning. When did McKnight first get involved in supporting affordable-housing efforts, and how?**

**Kate Wolford:** My understanding is that the first investments date back to 1975, and then we co-created the Family Housing Fund with the cities of Minneapolis and St. Paul in 1980. It's been a persisting concern of the family and the board of directors that people need quality housing to deal with the other needs they have for quality of life and for vibrancy in their community. If you have safe, stable, affordable housing, it's easier to think about your access to employment, to education, to parks and recreation. So for us, affordable housing is really important, both for family stability and for community vitality.

And then we launched a formal program in 1995, particularly with an investment to establish the Greater Minnesota Housing Fund. I think that was really McKnight's stake in the ground—that we would help build a whole ecosystem of housing organizations.

**Eric Muschler:** Housing, as Kate said, is a foundational aspect of the community. Eighty percent of the built environment is housing, and the way that it's done, and the people that it serves, is critical to building stronger and more livable communities. The current iteration [of our housing focus]—our Region & Communities

program—is really about integrating regional, sustainable development and economically vibrant neighborhoods. It's about creating platforms where people can become self-sufficient and thrive.

**The word integrating jumps out at me. Does your support of affordable housing connect or overlap with any of your other areas of focus?**

**KW:** Well, we're sitting right next to the Hiawatha light rail—the Blue Line. In recent years, we've increasingly focused on the combined costs of transportation and housing. If you locate

>> continued on page 50

PHOTOS: BRANDON STENGEL, ASSOC. AIA / FARMKIDSTUDIOS.COM



## SUPPORT MISSION

McKnight Foundation president **KATE WOLFORD** and program officer **ERIC MUSCHLER** talk about the organization's big-picture view of housing needs in Minnesota



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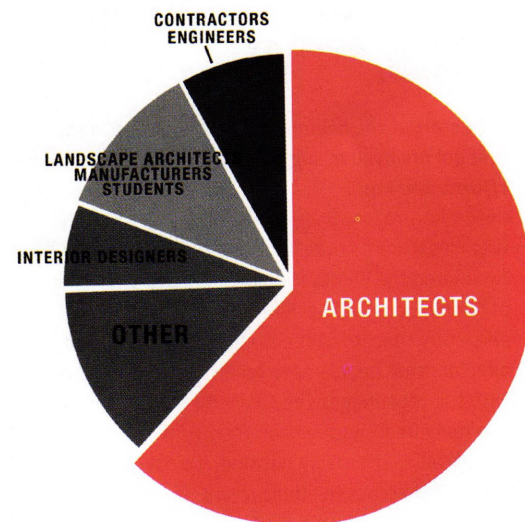
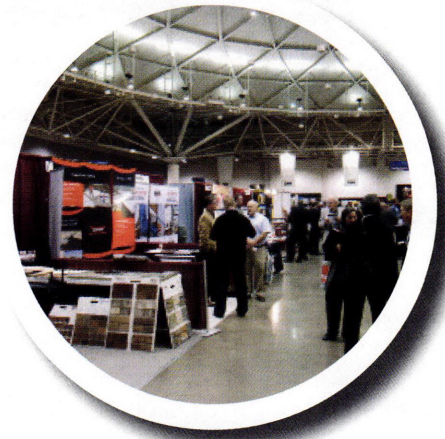
[www.aia-mn.org](http://www.aia-mn.org)

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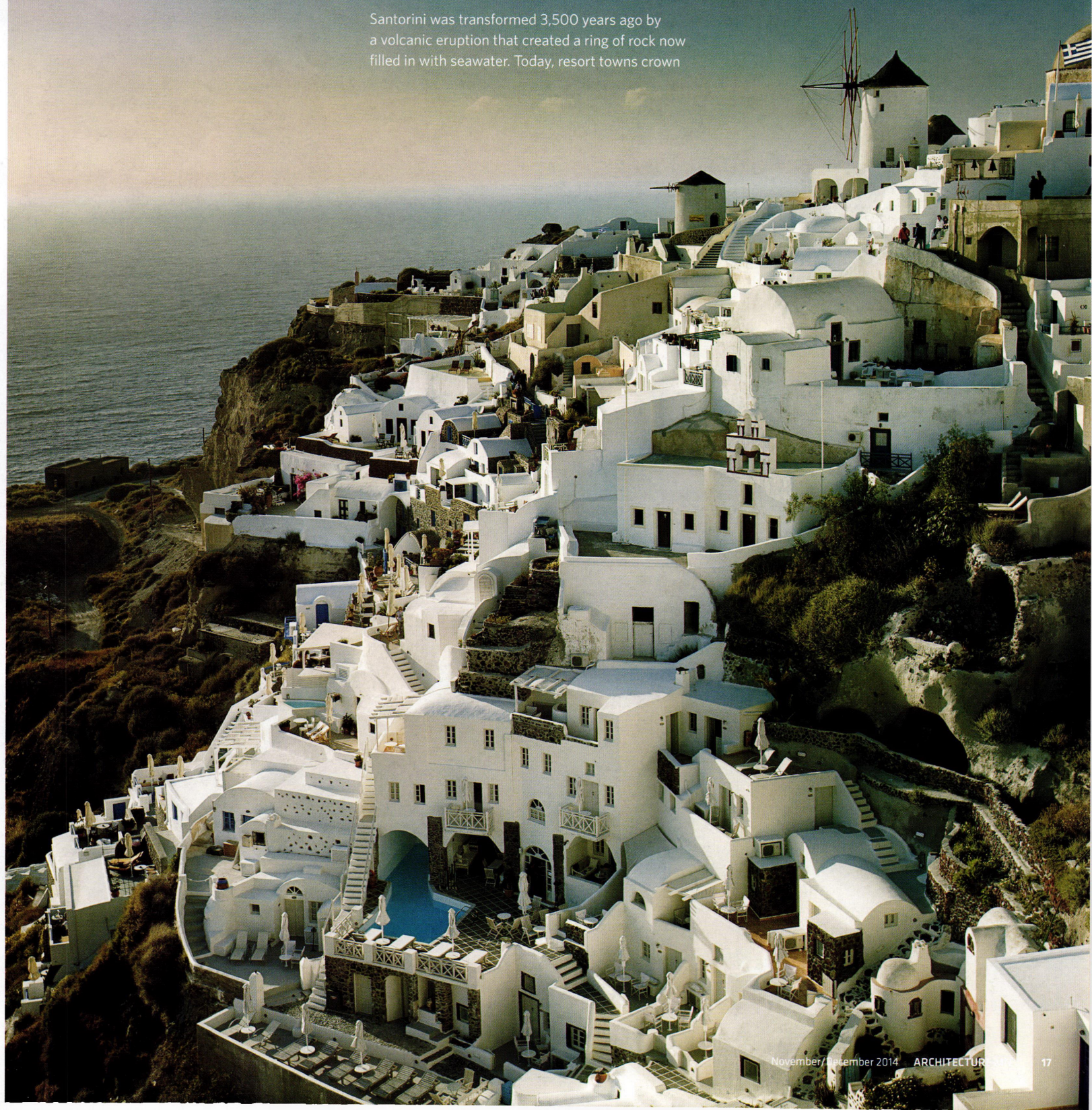
## Aegean Wonder

A Twin Cities photographer travels to Santorini, Greece

Santorini is one of those places in the world where one cannot take a bad picture. My husband and I recently spent six days on the Greek Island, and around every bend was a view that topped the last: the pinnacle of Mount Elijah, where a several-centuries-old Byzantine monastery stands; the ruins of an ancient Minoan settlement a cliff below; the volcanic red-sand beach of Kokkini Paralia; the picturesque resort town of Oia (shown here).

Santorini was transformed 3,500 years ago by a volcanic eruption that created a ring of rock now filled in with seawater. Today, resort towns crown

the brim of the caldera, all boasting jaw-dropping vistas. For a view of the last light of day, travelers perch on the buildings in Oia, waiting for the big red ball to drop behind the shimmering, deep blue Aegean horizon. Applause erupts from the crowd as night begins. —Photographer Karen Melvin





## Snow Country



RYAN SIEMERS






No stranger to regional and national design awards, **Julie Snow, FAIA**, wins the American Institute of Architects Minnesota's highest individual honor: the Gold Medal

By Thomas Fisher, Assoc. AIA

Julie Snow, the founding partner of the Minneapolis firm Snow Kreilich Architects, has won the 2014 AIA Minnesota Gold Medal, capping a remarkable and still very active career as one of the most recognized Minnesota architects in the U.S. You can tell a lot about architects from the awards they win. Over the past dozen years, for example, she and her firm have received 44 awards, an amazing record that says a great deal about Snow as an architect and about why she so deserved the Gold Medal.

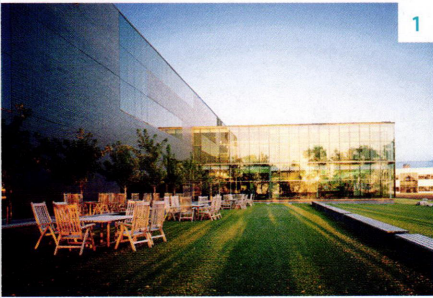
Many of those awards came from AIA Minnesota or AIA National, which shows the esteem in which her peers hold her and her work. Since 2003, Snow Kreilich has won 13 AIA Minnesota awards for its buildings or its leadership in the profession, as well as an AIA National Honor Award and four awards from the AIA magazine, *Architect*.

The diversity of the recognized work is equally remarkable. Julie Snow's office has won awards for buildings ranging from houses, apartments, and condominiums to offices, border stations, and a school. "We like to do it all," says Snow, with her infectious laugh. But her modesty belies the



*Julie Snow, FAIA, and partner Matt Kreilich, AIA, lead an open, highly collaborative studio on a top floor of historic Rand Tower in downtown Minneapolis.*

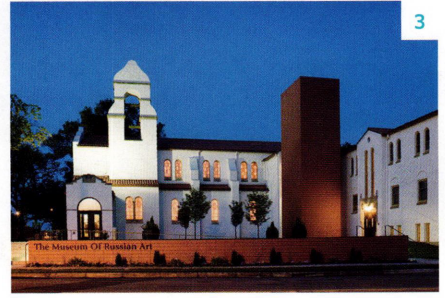




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"Julie Snow deserves the Gold Medal and so much more. Her body of work has consistently exemplified the excellence in Minnesota design. Her graceful modernism—from cantilevered spaces in oceanfront houses to the elegant rooflines of U.S. border stations—achieves simplicity that only comes from the highest rigor in design and attention to detail." —AIA MINNESOTA PRESIDENT TOM HYSSELL, AIA

extraordinary difficulty of winning so many awards for so many different building types, a feat that very few architects achieve.

She attributes this success in part to the research her firm does for every project. "We don't start designing until we've done the work to understand the real issues in a project," she said recently over lunch. That up-front work pays ample dividends on the back end, with buildings that not only solve clients' programmatic needs but also strategically address their larger goals.

That strategic sensibility came through clearly in some of her first published work: three industrial buildings for plastics manufacturers in western Wisconsin. Published in the second-to-last issue of *Progressive Architecture* magazine, those buildings had both a restrained elegance rarely seen in American industrial architecture and internal layouts that broke down the traditional barriers between labor and management and that gave workers the same access to daylight and views as their bosses'.

This transformational approach to projects has also led Julie Snow's firm to win recognition from the business press—*Finance & Commerce* and *Minneapolis*



BRIAN VANDEN BRINK

**1** *Great Plains Software, Fargo, ND:*  
An elegant office building that maximizes views

**2** *Weekend House, Schroeder, MN:*  
The architect's own northern getaway

**3** *The Museum of Russian Art, Minneapolis, MN:* A minimalist interior in a reused church

**4** *CHS Field, St. Paul, MN:* Baseball helping to reinvigorate downtown St. Paul

**5** *Short Run Production, New Richmond, WI:* Eliminating barriers between labor and management

**6** *Koehler Residence, New Brunswick, Canada:* Mies meets the Canadian coast

**7** *U.S. Land Port of Entry, Van Buren, ME:* Balancing American openness with security

**8** *Humboldt Lofts, Minneapolis, MN:* Diverse living units in a simple container

**9** *U.S. Land Port of Entry, Warroad, MN:* The best way to enter the U.S.



RYAN SIEMERS



PAUL CROSSBY





SNOW KREILICH ARCHITECTS

4

DON F. WONG



5



*St. Paul Business Journal*—and several awards from one of her primary clients, the federal government's General Services Administration (GSA). The winner of a GSA Honor Award this year, the U.S. Land Port of Entry in Van Buren, Maine, shows how Snow Kreilich's research yielded not only a functional and efficient building but also a brilliantly conceived work of architecture designed around the idea of "surveillance and camouflage" necessary to guard our borders.

The conceptual clarity of all of Snow Kreilich's work has earned the firm other types of awards as well, including those from honorary societies (American Academy of Arts and Letters), the construction industry (Holcim Foundation, *Builder* magazine), and the public (*Minneapolis St. Paul* magazine, Heritage Preservation Commission). Such recognition demonstrates how architecture grounded in the reality of modern life greatly interests a lot of people.

We in Minnesota are fortunate to have an architect of Julie Snow's talent working in our midst. Her presence reinforces the justifiable claim that this region is home to some of the best designers in the country. But it also seems inevitable, for what could be more apt than Julie Snow reaching the pinnacle of her profession—AIA Minnesota's Gold Medal—in snow country? **AMN**

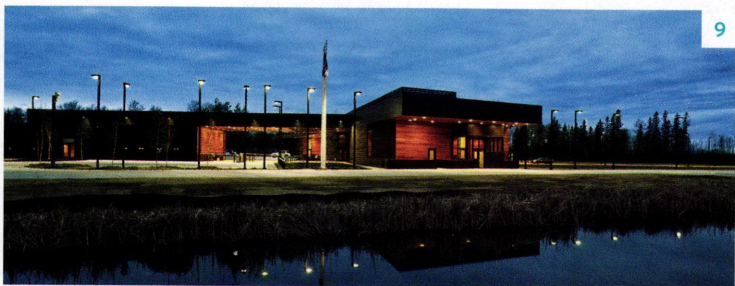


COREY GAFFER

8

"Julie Snow has a great laugh. She sort of throws her head back and lets go. The same could be said of her work. It is full throated and free, grounded and joyful. The sharp intelligence of her eye is balanced by the occasional wink. She is incredibly deserving of the Gold Medal."

—ARCHITECT BILLIE TSIEN, AIA, TOD WILLIAMS BILLIE TSIEN ARCHITECTS



9

PAUL CROSBY



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No building type gives physical form to the virtues of the digital world more than the 21st-century public library. That's because new and revitalized libraries are all about access and connectivity—to information, technology, community, and culture.

HENNEPIN COUNTY WALKER LIBRARY, page 24 >>  
*The new Walker branch preserves sidewalk views of the Uptown Theatre marquee, frames the historic volume of the street, and serves as a beacon of 21st-century learning.*

MADISON CENTRAL LIBRARY, page 27 >>

# LIBRARIES





**HENNEPIN COUNTY  
WALKER LIBRARY**

**Location:**  
Minneapolis, Minnesota

**Client:**  
Hennepin County

**Architect:**  
VJAA  
[vjaa.com](http://vjaa.com)

**Principals:**  
Vincent James; FAIA, Jennifer  
Yoos, FAIA; Nathan Knutson,  
AIA (managing principal)

**Project team:**  
Paul Yaggie, AIA; Eric West,  
AIA; Nate Steuerwald, Assoc.  
AIA; Emma Hockett

**Interior designer:**  
Barnhouse Office

**General contractor:**  
Shaw-Lundquist  
Associates

**Size:**  
30,000 square feet

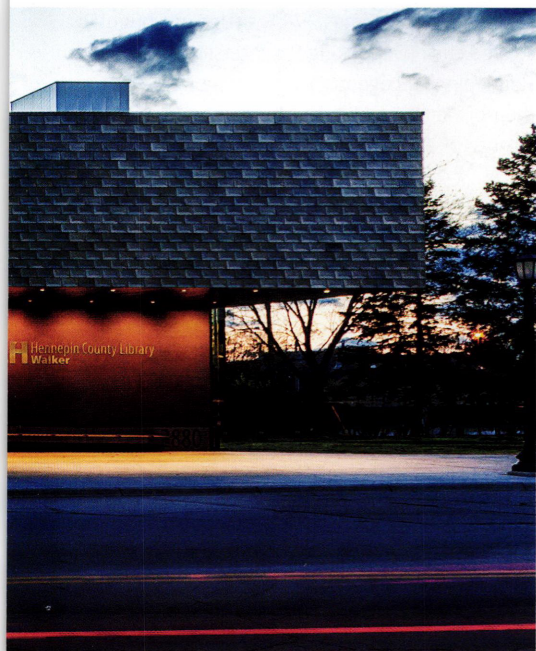
**Cost:**  
\$8.45 million

**Completion:**  
April 2014

**Photographer:**  
Paul Crosby







# IN THE MIX

**VJAA's new Hennepin County Walker Library takes its cues from its bustling Uptown site and surroundings**

*By Frank Edgerton Martin*

Home to the crossing of the old Hennepin and Lake streetcar lines, Uptown enters its second century as one of Minneapolis' liveliest commercial hubs. Here is where the city meets Lake Calhoun, and where architects Liebenberg & Kaplan designed a soaring marquee for Uptown Theatre—an architectural innovation so tall it had to be approved by the FAA.

The neighborhood's new Hennepin County Walker Library is as much an expression of the city and



*Above: Filled with brightly colored furniture, the reading area is perched just above the street like a city porch. Opposite, top: The Hennepin Avenue facade offers complete transparency. Opposite, bottom: Large clerestory windows bring light through the elegant truss system.*

the media of our time as Uptown Theatre was in the 1930s. Architecture firm VJAA's innovation is just subtler. There is no tall sign here, nor even much color on the exterior. But inside there is a celebration of daylight and shifting tones as the hours and seasons pass—and, for visitors seated along the glass, a pleasing sense of floating above the street.

Walker Library is a model of civic and educational design for the digital age. And yet most library

patrons will probably never notice why. Like a comfortable chair, the 30,000-square-foot building works so well that you sink right into it.

## IN CONTEXT

Though crisply modern, the Walker branch reflects a thorough understanding of its historic urban context. The beauty lies in the details, as it does with all of VJAA's civic designs. "Some of the irregularities of the context really changed the design and made it interesting,"





*Top: The intimately scaled children's area features bright colors and large letters on the ceiling. Above: VJAA used a durable and cost-effective roofing system of stainless steel panels for exterior cladding.*

explains Vincent James, FAIA, sitting in a brightly colored chair overlooking the intersection of Hennepin and Lagoon. "For example, there is a drop-off in topography on this corner that creates a sense of elevation for the library's reading area."

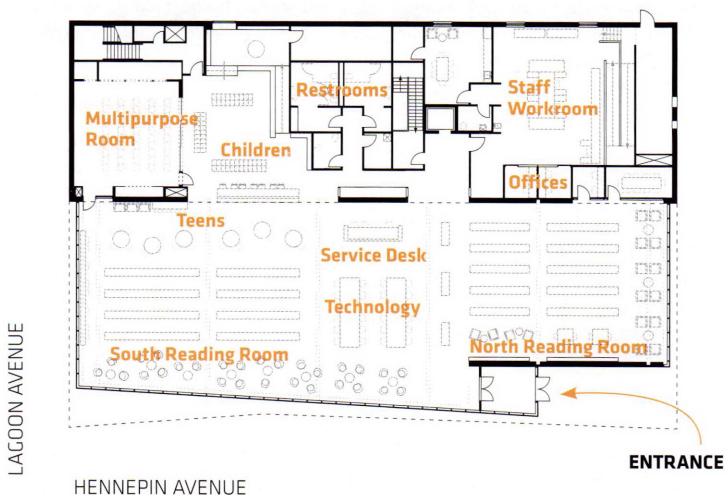
Jennifer Yoos, FAIA, notes that many people assumed that the main entry should be on the lower corner, across the street from the iconic theater. But that corner, heavily trafficked with turning buses and cars, posed major noise and accessibility issues. So VJAA placed the entry along the northeast corner of the building, closer to the Uptown transit station on Hennepin and across the street from the original Neoclassical Walker Library. They also angled the east side of the library slightly in toward Lagoon, to provide more pedestrian space at the busy intersection, while inflecting the upper volume outward toward the theatre marquee.

### IN COLOR

Hennepin County Library's Lois Lenroot-Ernt explains that today's libraries are really community hubs. The Walker branch is designed so that all public areas—book stacks, media, computer stations, reading tables, teens' and children's spaces—can be easily overseen by staff. Everything is on one airy floor, with the roof's exposed clear-span truss system accentuating the lofty ceiling height. Working with VJAA, interior design firm Barnhouse Office selected colorful furnishings and regionally sourced walnut finishes. Even the bathrooms are bright.

On sunny days, visiting Walker Library is a bit like standing in a farm field in June. Just below the acoustic ceiling on the north, east, and south walls, a blue band of sound-insulating panels evokes the summer sky. You can look over the low rows of shelves and out through the windows. Overhead, yellow-tinted daylight streams in from six chimney-like light monitors. Outside, the monitors rise from the roofline to echo the syncopation of parapets along Hennepin Avenue.

>> continued on page 55



THE WALKER'S AIRY, OPEN PLAN ALLOWS LIBRARY STAFF TO MONITOR ALL OF THE PUBLIC AREAS FROM THE CENTRAL SERVICE DESK.





# CITY CENTRAL

By Joel Hoekstra

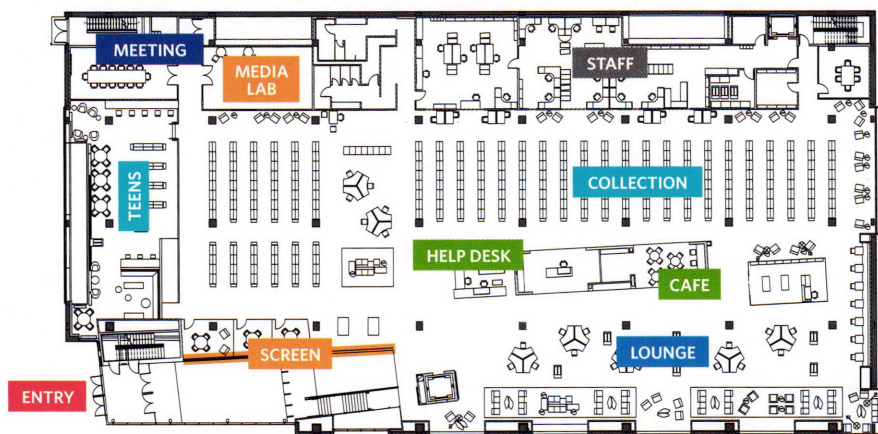
MSR TRANSFORMS A DREARY MIDCENTURY LIBRARY  
INTO A BRIGHT AND AIRY CITY HUB



*Of all the white and bright spaces in the transformed Madison Central Library, the third-floor lounge may be the most brilliant. Patrons using the staircase get a great view of the building's new green roof.*



*Below: The glassy second- and third-floor lounges cantilever out over the street-level entry. Right: MSR designed sliding custom screens so that the library could keep some areas of the building open for after-hours private functions.*



**FIRST FLOOR** The help desk is centrally located, and the teen area, lounge spaces, and cafe enjoy the best street views and natural light.

It's unlikely that anyone ever truly loved the old Central Library in Madison, Wisconsin. Built a block away from the state capitol in the mid-1960s, the two-story, beige-brick building with narrow-slit windows functioned adequately for decades as a storehouse for books, old newspapers, and government documents. But as a gathering place, it was hardly magnetic. It inspired no poems.

City officials had, in fact, proposed demolition of the building in 2009, intending to replace it with an office and retail development topped by a five-story library. Many in the local community endorsed the idea. But when its deal with a private partner evaporated, the city found itself back at the drawing board—and suddenly very interested in a unique proposal made by the Minneapolis firm MSR.

"We thought the building was worth saving," says MSR principal Traci Engel Lesneski. "It had a lot of intrinsic value and structural character. So we asked the city to consider that possibility with us. It turned out to be the winning strategy."

What was worth saving? The waffle-slab ceilings. The narrow floor plates. "It had really great bones," says Lesneski.

But the structure also needed updating. The interiors were gloomy, the mechanical systems ancient. More square footage was sought, too—not just for additional books but for computers, study rooms, and public gathering spaces. "Libraries are headed toward being a place for creative experiences," says Madison Public Library

director Gregory Mickells. "It's much less about just providing content. There are so many ways in which we engage the community." In recent years, for example, the Madison system has added creative programs where patrons gather to make arts, crafts, and even food.

MSR responded to the city's needs with a renovation and expansion of the old building that was both fresh and flexible. Expanded window openings allow natural light to reach deeper into the building's core. The use of white shelving and white paint throughout the facility adds to the sense of brightness and cheer—and reduces energy use by reflecting light. The addition of a third floor looking out to a green roof bumped the overall square footage from 94,320 to 120,000,





***"LIBRARIES ARE HEADED TOWARD BEING A PLACE FOR CREATIVE EXPERIENCES. IT'S MUCH LESS ABOUT JUST PROVIDING CONTENT. THERE ARE SO MANY WAYS IN WHICH WE ENGAGE THE COMMUNITY."*** —MADISON PUBLIC LIBRARY DIRECTOR GREGORY MICKELLS



*Interesting visual textures abound in this highly contemporary library, including waffle-slab ceilings (top), a chopped-wood wall installation (left), and the colorful handiwork of patrons (above).*



while a decision to remove compact shelving from the basement and transform the two-story subterranean space into a children's library further enhanced the building's overall sense of spaciousness.

Local artwork also enlivens the building. A colorful mural in the original space was preserved in place and cleaned, and five contemporary Wisconsin artists were selected to create new works for the library; one made a wall sculpture from old bookends, another created bent willow "nests" to offer unique reading experiences for children. MSR added artful touches as well, including patterned custom screens that are used to close off certain areas after hours, when the building is used for weddings, meetings, and other private functions.

Bryan Cooper, an architect and project manager for the City of Madison, says the library has never been more popular. It recently hosted a major book fair for the first time. "I've also noticed that the City is scheduling more public meetings in the building," says Cooper.

The decision to save much of the old building was both environmentally friendly (less waste in landfills) and economical, notes Lesneski. "Most libraries are \$300 per square foot to build," she says. "This one was roughly \$163." The project's total construction cost was \$19.6 million.

Cooper says he was particularly impressed by the architects' ability to persuade the Madison community to renovate, rather than raze, their old library. "How do you [sway people to] take a building that wasn't dearly loved and transform it physically into something they would want to be a part of?" he says. "You talk to them and make the case. That's what MSR did." **AMN**



*Above: Seating options in the double-height children's area include colorful cubbyholes. Below: Inviting contemporary furnishings make Madison Central Library an expansive downtown living room for all.*



#### **MADISON CENTRAL LIBRARY**

**Location:**  
Madison, Wisconsin

**Client:**  
City of Madison

**Architect:**  
MSR (Meyer, Scherer  
& Rockcastle, Ltd.)  
[msrdesign.com](http://msrdesign.com)

**Principals-in-charge:**  
Jeffrey Scherer, FAIA  
(architecture);  
Traci Engel Lesneski  
(interiors)

**Project lead designer:**  
Dagmara Larsen

**Associate architect:**  
Potter Lawson  
[www.potterlawson.com](http://www.potterlawson.com)

**Energy modeling:**  
Sustainable  
Engineering Group LLC

**General contractor:**  
J.H. Findorff & Son, Inc.

**Size:**  
120,000 square feet

**Construction cost:**  
\$19.6 million

**Completion:**  
September 2013

**Photographer:**  
Lara Swimmer





Healthcare providers now view design as integral to the healing process, so they build their new medical centers with welcoming exteriors, generously daylit interiors, indoor-outdoor connections, and a range of amenities for patients, families, and staff.

*MERCY HEALTH—WEST HOSPITAL, page 32 >>*  
*Every aspect of this flagship hospital is an expression of the idea that the physical environment can play an important role in healing.*

*THE MOTHER BABY CENTER, page 37 >>*

# HOSPITALS





# *A New Standard*



## A Minneapolis architect puts patients, families, and nature at the center of an extraordinary new Cincinnati hospital



BY JOHN REINAN

Picture the typical big-city hospital: a cramped and chaotic maze, with generations of additions stitched awkwardly together. There's little room for patients' families, who may find themselves napping on hard plastic chairs and eating out of basement vending machines. Meanwhile, the patients gaze out their windows at rooftop mechanical equipment—if they have a view at all.

When Mic Johnson, FAIA, and his AECOM design team began planning a new hospital on 65 acres overlooking the Ohio River Valley, the Minneapolis architect was driven by a radical notion: the idea that the building itself could be a healer.

Mercy Health–West Hospital, which serves about 250,000 residents of western Cincinnati, is designed to blend landscape, form, and function into a harmonious whole that benefits not only patients and their families but also the staff who work there every day. It's an approach that began to take shape nearly two decades ago, when Johnson led the design of the New Yonsei University Severance Hospital in Seoul, South Korea, as a design consultant with Ellerbe Becket.

"There was a real focus [in Korea] on understanding culture and how landscape informs design," says Johnson. "The idea that nature, buildings, and health are tied together. That link has been important in how I have thought about architecture ever since."

West Hospital's design takes advantage of the topography of its sloping site. A 110-foot grade change from north to south allows the main structure and its footprint of 160,000 square feet to burrow into the side of the hill while providing generous outdoor views on all floors. The layout and landscaping of the complex follow the contour of the hill.

*Opposite: A 2.5-acre green roof—the largest in Ohio—is punctuated with skylights to bring natural light to the workstations and corridors below. Above: The exterior is clad in a dynamic arrangement of more than 167,000 glazed ceramic tiles.*





*Above: The lofty atrium inside the main entry makes it easy to see where you need to go. Left: Patient rooms offer patients nourishing natural light and landscape views. Visiting family members appreciate the comfortable seating and sleeping accommodations.*

#### MERCY HEALTH-WEST HOSPITAL

**Location:**  
Cincinnati, Ohio

**Client:**  
Mercy Health

**Architect:**  
AECOM with  
Mic Johnson, FAIA  
[aecom.com](http://aecom.com)  
[www.archfieldoffice.com](http://www.archfieldoffice.com)

**Principal-in-charge:**  
Mic Johnson, FAIA

**Project lead designer:**  
Mic Johnson, FAIA

**Architect of record:**  
Champlin Architecture  
[www.thinkchamplin.com](http://www.thinkchamplin.com)

**Energy modeling:**  
Heapy Engineering

**Landscape architects:**  
Close Landscape  
Architecture+; Meisner +  
Associates/Land Vision

**Construction manager:**  
Turner Construction  
Company

**Size:**  
645,000 square feet

**Completion:**  
November 2013

**Photographer:**  
Dave Burk  
©Hedrich Blessing  
(except where noted)





*"A center for health is the place that many of us start our lives in and may end our lives in. So they ought to be great buildings. They ought to bring communities together around health and wellness. Visiting a hospital shouldn't be a technical experience—it should be a life-affirming experience."*

—ARCHITECT MIC JOHNSON, FAIA

"The atrium entry intuitively leads you to the various areas," says Johnson. "A landscape sequence follows the edge of the building as you move down the hill: an upper garden with sculpture and delicate trees, a bridge that connects over the canopy for discharging patients. Then, at the bottom, there's the outdoor dining area—and it's not on concrete, but cedar decking. The whole thrust is to make you feel this is not just a hospital. It's a place for you."

A focal point of the design is a green roof covering 2.5 acres—the largest vegetated roof in Ohio. Easily viewed from throughout the hospital, including from patient rooms, the roof is a demonstration of Johnson's belief in design as healer. "When I'm lying in my bed, what do I see? Do I see a roof with mechanical equipment?" he asks. "Or do I see a roof with indigenous plants in bloom, that's always changing?"

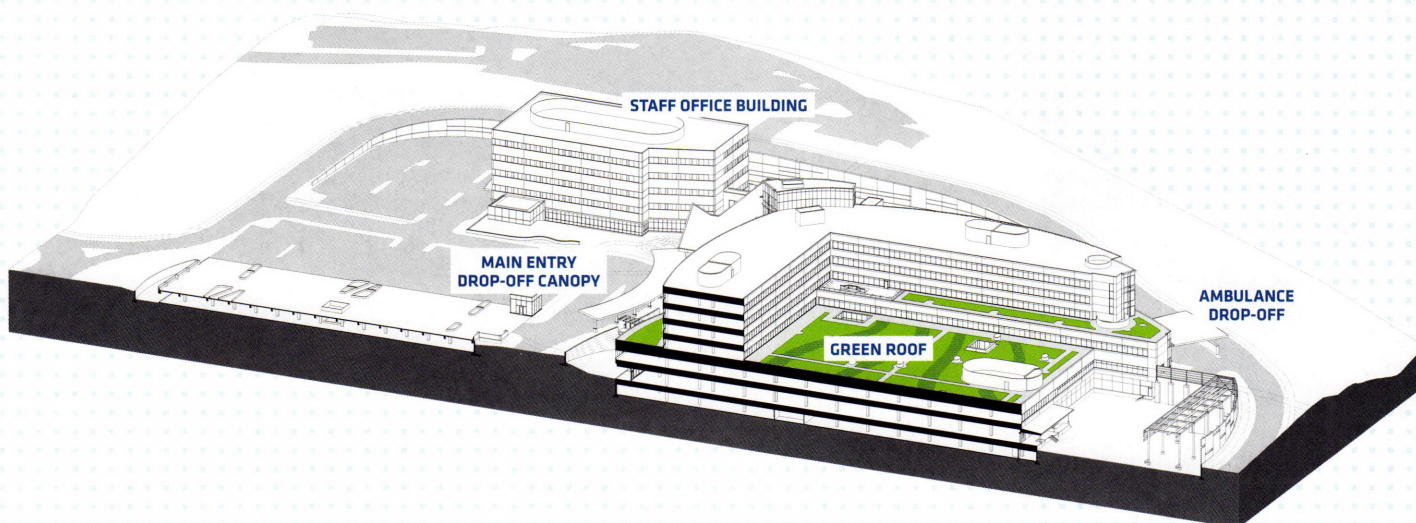
"I'm looking at a garden," he continues. "And that helps in the healing process. Our goal was simple: to create a building that improves the quality of the patient, family, and staff experience."

That approach includes nearly floor-to-ceiling windows in every patient room and thoughtful provisions for visiting family members, including sleeping space in each patient room as well

*The blue-to-green color palette of the exterior tiles echoes the hues of the surrounding Ohio River Valley and sky. The AECOM team proposed the tile scheme when it learned that Ohio was home to some of the world's leading ceramics companies in the early 20th century.*







*Above: The complex is arranged for ease of access and navigation. The hospital base contains the diagnostic and treatment spaces and is topped with an expansive vegetated roof. All patient rooms are located in two vista-rich towers. Hospital personnel have only a short walk to the medical office building.*

as family lounges at the end of each bed floor with comfortable chairs and Wi-Fi. Main corridors in the base portion of the building are 12 feet wide rather than the standard 8 feet, with 12-foot ceilings.

But the signature design feature is the exterior, which pays homage to Ohio's history of art pottery production with more than 167,000 glazed ceramic tiles, each eight inches square. Ranging through a palette of blue and green, the tiles seem to shimmer and flow, like waving grass or rippling water.

James May, chief operating officer and executive vice president of Mercy Health, oversaw the design and construction of the new facility. He says the proposed tile exterior was met with some skepticism—until Johnson's team created a large mockup on four-by-eight-foot plywood panels and hung them on the side of a parking garage. When hospital executives saw the dramatic scheme, they realized they could have, in May's words, an



>> continued on page 57

*A minimalist chapel on the second floor of the main lobby looks out onto a calming garden.*





# Baby Boon

Design for delivery takes another step forward with the new Mother Baby Center in Minneapolis





A colorful curtain wall creates a contemporary image for the newest addition to the Abbott/Children's campus.



MARK BALLOGG

Floral super-graphics on canted walls add visual interest to the patient-room corridors.

BY LINDA MACK

### **Birthing is big business in the medical world.**

Visit a new mother in a new Twin Cities hospital and you may be surprised by the spa-like atmosphere, bright colors, and homey comforts. Now medical powerhouse Allina Health has joined forces with Children's Hospitals and Clinics of Minnesota to offer its own state-of-the-art Mother Baby Center at flagship Abbott Northwestern Hospital in Minneapolis.

Though squeezed into a former alley on the Children's campus in South Minneapolis, the 96,000-square-foot building makes a bold contemporary statement with a curvilinear colored-glass-and-aluminum facade. "The client wanted a contemporary look appropriate to the urban context," says Mike Rodriguez, AIA, design principal with the Minneapolis office of HDR Architecture, which won the commission in an unusual design competition.

Inside, crisp materials and colorful super-graphics based on floral images by Omaha photographer Kurt Johnson carry the exterior aesthetic through the four floors of patient rooms and public areas and into an interior plaza that pulls natural light into the upper floor.

In both form and function, it is a huge leap forward from Abbott Northwestern's former birthing center, which was just across 26th Street from the new facility. Though outdated, the old space could handle the 85 percent of the 4,400 births a year that are normal, says Choy Leow, AIA, Allina's director of design and construction. But for the 15 percent of cases when the baby needs the next level of care, the baby would be transferred to Children's Hospital, and the mother would need to traverse a daunting path of tunnels to go see her vulnerable infant a block and a half away.





## THE MOTHER BABY CENTER

### Location:

Minneapolis, Minnesota

### Clients:

Abbott Northwestern Hospital and Children's Hospitals and Clinics of Minnesota

### Architect:

HDR Architecture, Inc.  
www.hdrinc.com

### Principal-in-charge:

James Thomson, AIA

### Project lead designer:

Mike Rodriguez, AIA

### Energy modeling:

The Weidt Group

### Landscape architect:

HDR Architecture, Inc.

### Construction manager:

Knutson Construction

### Size:

96,000 square feet

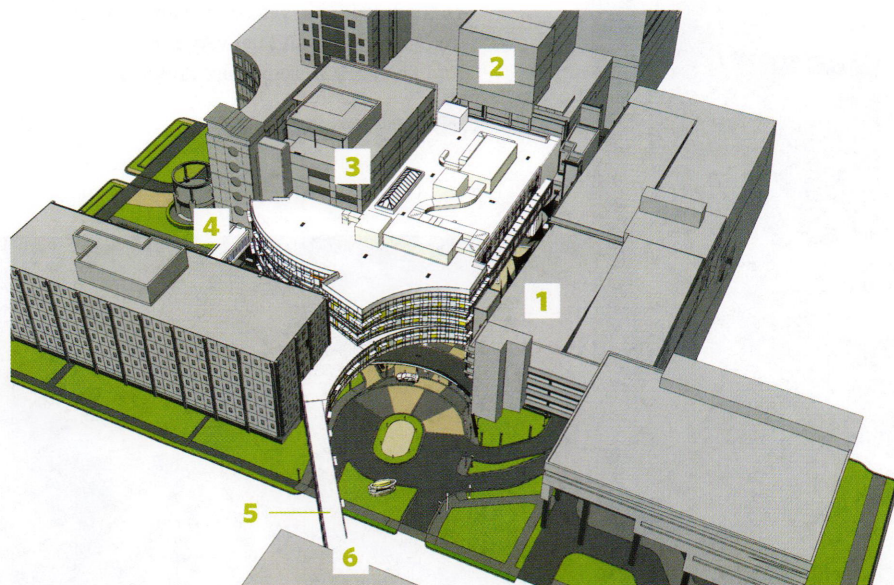
### Cost:

\$36.9 million

### Completion:

February 2013

PAUL CROSBY



**1** Children's Hospital East Parking Garage

**3** New Special Care Nursery Location

**5** New Skyway to Medical Office Building

**2** Children's Hospital NICU

**4** New Skyway to Medical Office Building

**6** Skyway Connection to Abbott Northwestern Hospital over 26th Street



PAUL CROSBY



PAUL CROSBY

*The interior is crisp and colorful. Many of the spaces have a spa-like feel.*



*"They—Allina and Children's—wanted the Mother Baby Center to be a destination birth center."*

— HDR ARCHITECT MIKE RODRIGUEZ, AIA

At the Mother Baby Center, the baby is right there, operating rooms are right there, and Children's renowned Neonatal Intensive Care Unit (NICU) is right next door. "From the patient's point of view, we wanted a seamless experience," says Leow.

Leow became involved when Abbott asked him to find a site for the project on the crowded South Minneapolis campus. The choice was a postage-stamp sized plot between a parking

garage and a medical office building on Children's property.

While Leow developed the program in consultation with providers and patients from both institutions, others negotiated the complications of merging two cultures, streamlining operations, and sorting out the business relationships. Partly as a means to neutralize territorial issues, Leow suggested the architects be chosen in a design competition.

"We tried to be a sophisticated consumer of architectural services," he says. "Plus it was a way to bring in local expertise." From the requests for qualifications, three Twin Cities firms were chosen and paid a fee to develop architectural concepts. Then two contractors priced the concepts.

"HDR's scheme resonated best, and they came with passion, expertise, and a creative solution," says Leow. Adds Rodriguez: "They—Allina and Children's—wanted the Mother Baby Center to be a destination birth center. They wanted high visibility despite the constraints of the location."

Leow says the colorful curtain wall and curving facade create "a more feminine architectural expression. Not boxy and masculine. And not the traditional Abbott or Children's."

Arriving mothers-to-be enter a glass-walled reception lobby on the street level and proceed to the third floor, where they are registered and go to labor and delivery rooms. Ante- and postpartum rooms are on the second

>> continued on page 58



HDR found space for the fourth-floor Celebration Plaza, where patients and families can enjoy natural light and colorful artwork.

PAUL CROSBY



MARK BALOGG





**Blu Dot** cofounder and CEO John Christakos found the perfect home for his contemporary art collection and eclectic furnishings: a *midcentury dwelling* built for a *notable sculptor* by a *pioneering Minnesota architect*

## Art House

BY JOEL HOEKSTRA  
PHOTOGRAPHY BY CHAD HOLDER

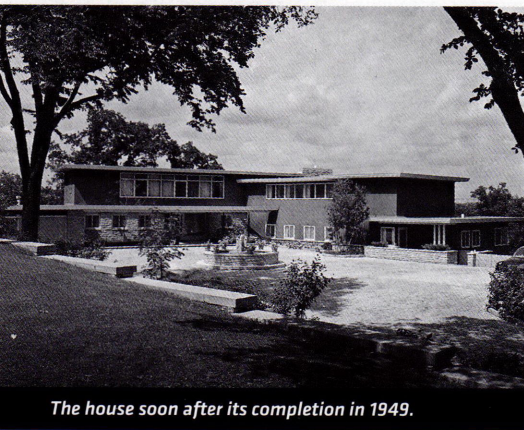


Previous page and below: The open dining space and bright living room double as a gallery for John and Debby Christakos' contemporary art and furniture.



## For years, John Christakos had admired the house down the block.

ALL HISTORICAL IMAGES: HEDRICH BLESSING



The house soon after its completion in 1949.

The midcentury manse in Minneapolis' Lowry Hill neighborhood was low-slung and set back from the street, and featured an immense paneled-wood, double-door entry. "I always said, 'That's a good house. Somebody with talent did that house,'" recalls Christakos, CEO of Minneapolis-based furniture maker Blu Dot. "But I never knew much about it."

In 2012, Christakos and his wife, Debby, had a friend in real estate inquire about the house, which afforded them the opportunity to walk through the place. (The owners just happened to be thinking about downsizing.) Behind the facade, they discovered a residence that was generously scaled, had amazing views of the downtown skyline, and was indeed designed by someone with talent: Elizabeth "Lis!" Close, among the first female architects to practice in Minnesota.

Close, who was born in Vienna and grew up in a house designed by the famed modernist architect Adolf Loos, had conceived the Lowry Hill house for a University of Minnesota art professor and his wife in 1949. The client, John Rood, was a sculptor of international renown, and Close not only included a studio with a high ceiling in her plans for the house; she also incorporated several of his stone and metal sculptures into the design. From the start, the residence was half home, half gallery.

Christakos, whose firm specializes in contemporary furniture designs with cheeky names such as the Hot Mesh chair and the One Night Stand sleeper sofa, liked the home's horizontal profile, open interiors, big windows, and other midcentury details, including a tree that poked through a cantilevered roof next to the entry. But the house needed updating.

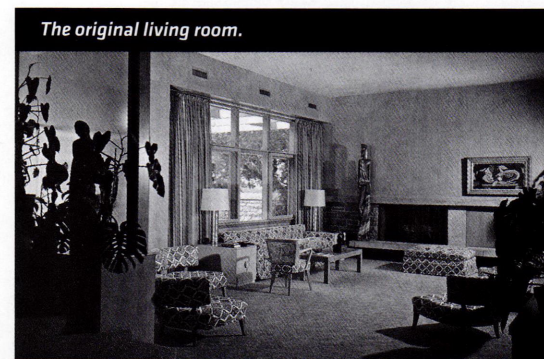


*"The spaces are scaled well and flow just right. It's done in a very sensitive and subtle way that you don't often see in contemporary construction."*

ARCHITECT JAMES DAYTON, AIA



*Top: Landscape architecture firm colberg|tews designed the new pool deck, pergola, and Cor-Ten fireplace. Above: John and Debby Christakos do a lot of entertaining, so Conlin Rudd Interior Design's Maureen Rudd created a variety of seating options in the living room. Below: The redesigned kitchen and pantry features Carrara marble, sleek cabinetry by Nest Woodworking, and new floor-to-ceiling doors to the pool deck.*



*The original living room.*



*"I love being this close to everything while at the same time having the privacy more typical of the suburbs. We were lucky to land here."*

JOHN CHRISTAKOS



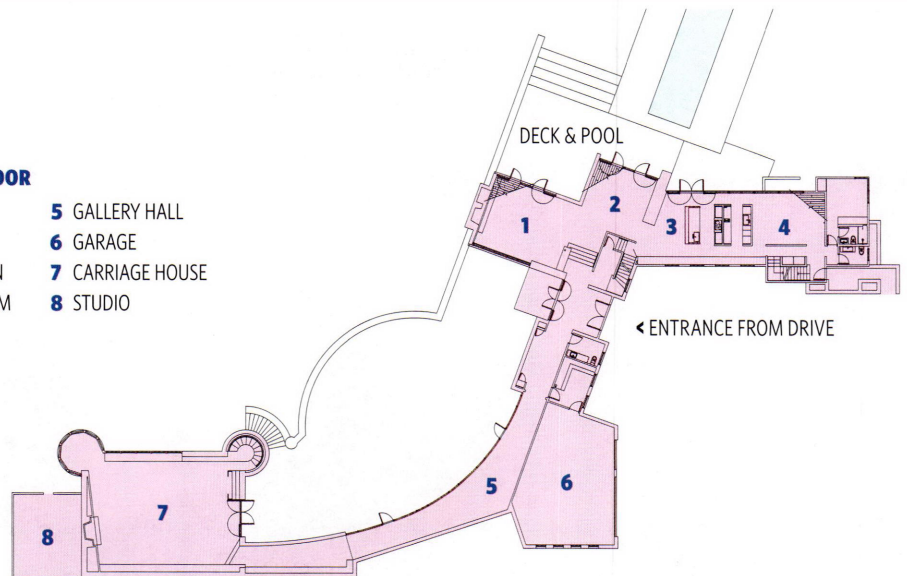
*The all-new deck takes full advantage of its dramatic skyline view. Christakos' Blu Dot partner Maurice Banks suggested the new pool be placed in this part of the yard.*



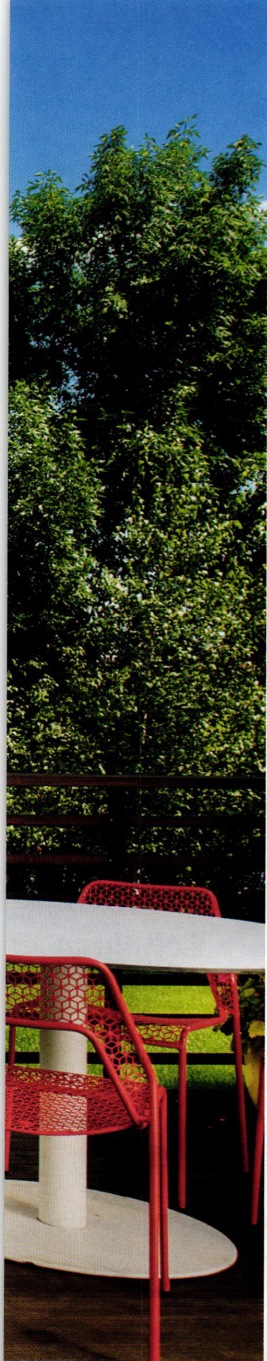
*The original patio, outside the living room.*

#### FIRST FLOOR

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|-----------|------------------|
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| 3 KITCHEN | 7 CARRIAGE HOUSE |
| 4 TV ROOM | 8 STUDIO         |







**Above:** The view down the long gallery from the main entry. John Christakos needed some coaxing from his spouse and his architect to keep the original flagstone floor.  
**Below:** A grand piano centers the large living space at the end of the gallery.



*"I always said,  
 'That's a good house.  
 Somebody with talent  
 did that house.'"*

JOHN CHRISTAKOS

Gold-plated fixtures in the bathroom and other elements added in a 1970s remodel now looked dated. Plus, Christakos and his wife wanted to add a pool for their four kids. They hired a friend, architect James Dayton, AIA, to oversee the residential refresh.

Dayton agreed that some small changes and a kitchen update were required. But he liked the unique quality that Rood's sculptures added to the place, and he didn't see much reason to tinker with Close's overall design. "The spaces are scaled well and flow just right," says Dayton. "It's done in a very sensitive and subtle way that you don't often see in contemporary construction." The remodel, both architect and owners concurred, had to be equally elegant and subdued.

Fresh white paint was applied liberally to the living and dining areas. Banks of windows and glass doors in the living room, dining room, and kitchen were expanded to stretch from floor to ceiling, and now all three spaces flow outside, onto a new pool deck.

A long, curving gallery/hallway that leads to another living area had a flagstone floor that Christakos originally viewed as "something out of a 1970s Hollywood producer's house." But Dayton and Debby persuaded Christakos to keep the flooring and even pull flagstones from the outdoor patio to use in a powder-room remodel. In the end, it became one of Christakos' favorite features. The hallway is now filled with paintings, photographs, and even video art.

Christakos affectionately refers to the long gallery and the large, open living space it leads to as "Terminal E." Interestingly, that living space is built on the foundation of an older structure—a turreted carriage house that was originally part of Thomas Lowry's 19th-century estate. Close's design integrated the smaller dwelling and placed Rood's studio on the far side of it. Now painted dark gray, the room houses a grand piano, a wet bar, a 16-foot-long dining table for larger dinner parties, and a comfortable corner for TV viewing and video games.

Back in the main section of the house, the master suite, which previously had few closets and two baths in need of a refresh, was modernized with

>> continued on page 55



# ACCESS EXCELLENCE

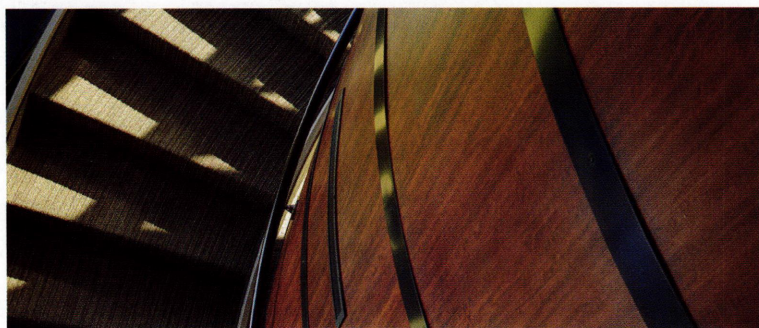
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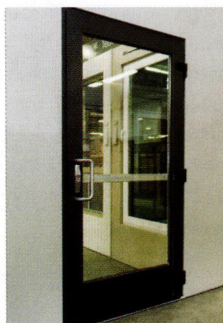
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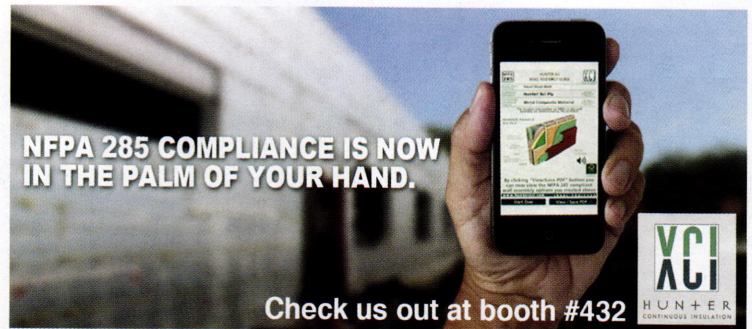
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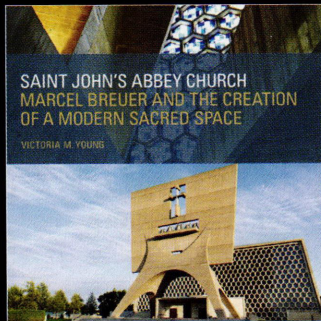
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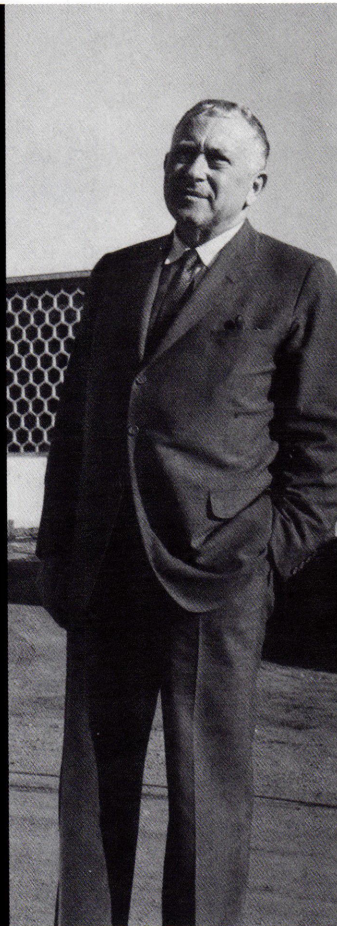
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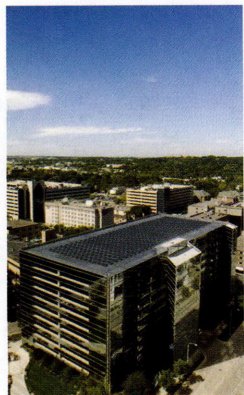
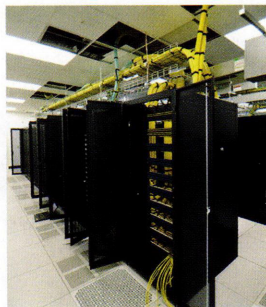
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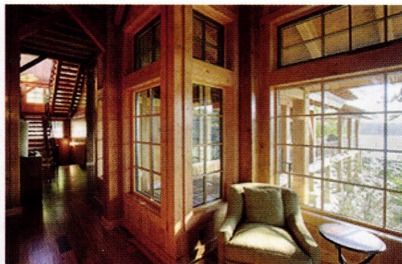
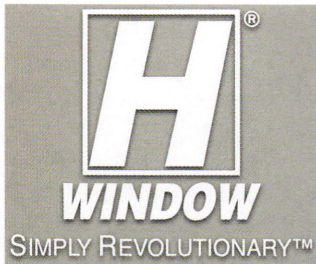
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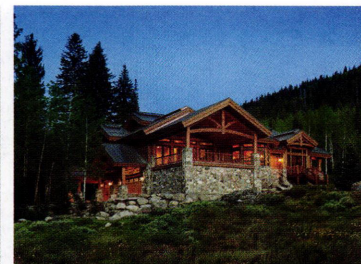
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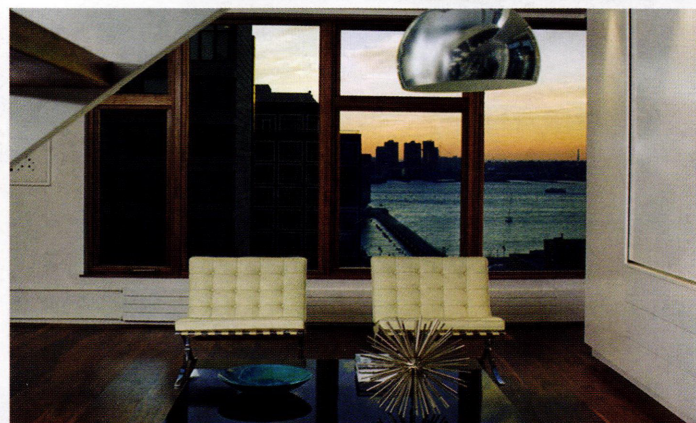




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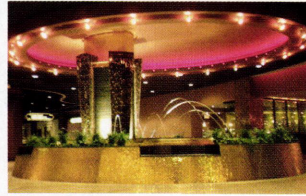




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## Support Mission

<< continued from page 15

affordable housing along transit corridors, you can begin to reduce those combined costs and, again, give people more access to jobs or to educational facilities that may be across town. That combination of housing and transportation, and that connectivity to the broader community, has shaped the way we think about affordability.

**EM:** The other thing I'd say is that our Midwest Climate and Energy program also has a strong overlap with green housing and communities. What's the link between climate change, energy use, and the built environment? That's an interesting area we're exploring right now. And that's another reason why transportation is such an important piece of the puzzle. Building a robust metro transit system is critical to ensuring we're ahead of the curve in developing sustainable, energy-efficient housing.

**You partner with AIA Minnesota on the Affordable Housing Design Award. What do you look for in your strategic partnerships?**

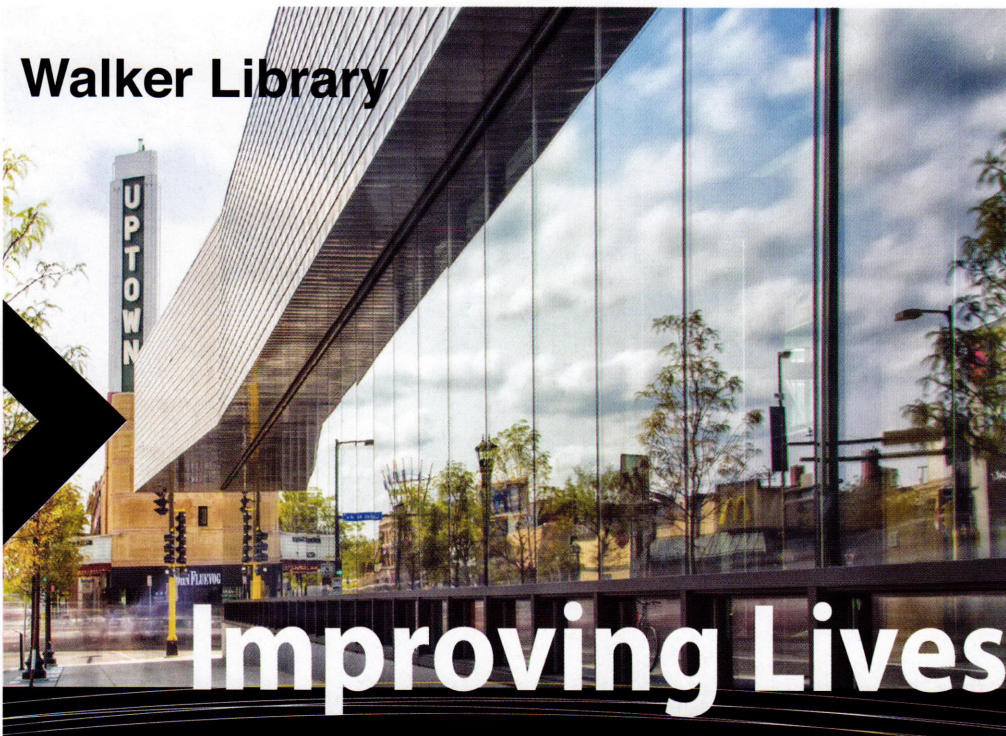
**KW:** We know we have a certain set of resources we can bring to the table. Grant funding, clearly. Also, our connections. We have connections with national philanthropy, we can see what's happening in other parts of the country, and we can bring that knowledge back here. But we can't do anything without really solid partners who are able to implement the work, to take things to scale, to reach new audiences.

AIA Minnesota allows us to talk to the whole field of architecture in Minnesota in an efficient way because they have high credibility with their stakeholders. That credibility is really important for us. It helps us mainstream some of these ideas that are emerging in affordable housing—to showcase best-in-class innovation and then spread that through knowledge to scale. We do this in various ways with all of our partners, but AIA gives us access to a pretty unique set of actors that we would not have connections to otherwise.

**EM:** Several years ago, when we were talking with local architecture firms that do affordable housing and the idea of a design award first came up, I did a scan of other awards programs, because we had no clue how to put our toe in that. But in talking to those architects it became increasingly clear how strong AIA Minnesota is with its membership. The decision to move forward [with AIA Minnesota organizing the program] was an easy one.

>> continued on page 53

## Walker Library



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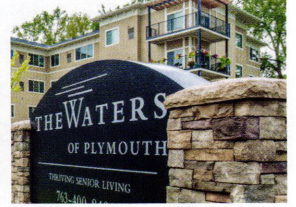
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## Support Mission

<< continued from page 50

**What are your observations about the Affordable Housing Design Award and the winning projects so far? Has the program met your expectations? Has anything about it surprised you?**

**KW:** Eric can go into much greater depth on this question, but I think one of the things that has been exciting about the program is that it's not just about the single winner. The culminating event showcases all of the applicants, so there is that knowledge sharing, that sort of healthy cooperation. People are learning and seeing what others are doing, being stimulated by that. We think this is a much better way to mainstream the ideas and keep more people engaged.

**EM:** Actually, one of the biggest returns for us [on the award program] is just getting to interact with architects more closely and learn their design process. We've taken some of that methodology and applied it in our housing work and even in some of the experimental grants we do. It's been a really interesting learning experience for me.

I have some arts in my background—I used to act. With my McKnight work I get so involved in the analytics of policy, so it's refreshing to collaborate with architects and see how the creative and analytical sides of their brain work together. It's pretty incredible. Most people aren't able to balance those two ways of thinking.

There's broad utility in that balanced thinking, with application to a whole range of community problem-solving needs. How can we redesign our built environment and the products and systems that shape it?

**Last thoughts on the need for more quality affordable housing in our communities?**

**EM:** We need to take a 30-year view when it comes to creating affordable places to live where people can access opportunity over time. Not the two years it takes to build a project, or even the 15 years of the tax credit. Well-designed affordable housing is a community asset with a long-term benefit. If we start thinking about it that way, we're going to be smart about the investments we make.

**KW:** You know, it's the same with green design. It can be more expensive up front, but the savings over time is substantial—it's penny wise and pound foolish not to invest in it from the beginning. There's a real pragmatic case for planning and building projects like those highlighted in the Affordable Housing Design Award program. I also believe that beauty in our lives is actually a necessity.

**EM:** Like the beautiful garden here at Clare Midtown. **AMN**

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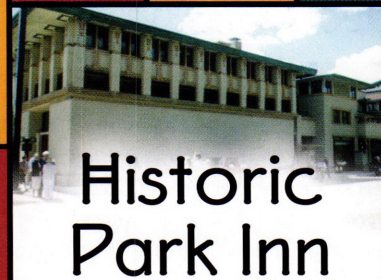


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## Art House

<< continued from page 45

clean lines and white paint and fitted with walk-in his and hers closets and sumptuous his and hers baths. Dayton created four bedrooms complete with built-in desks for the kids, and a bathroom shared by the three boys features a urinal and a pair of shower stalls and sinks, as well as tile flooring designed to look like wood grain. The Christakos' daughter, of course, got her own bathroom.

As with most midcentury remodels, the kitchen needed the most attention. Stainless steel appliances and expansive white Carrara marble give the space a timeless look. A walk-in butler's pantry with open cupboards allows kids and dinner guests alike to help themselves to whatever they're hungering for. And a TV room adjoining the kitchen provides the perfect place for kids to crash after coming home from school: The flooring is fumed white oak, and one wall is lined with a lettered wallpaper, an installation by artist Shannon Ebner.

Dayton credits Christakos with many of the design changes. "John had a clear understanding of what he wanted for the house and how it was going

>> continued on page 59



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## In the Mix

<< continued from page 26

James notes that many of Hennepin's old retail buildings have an upper level or levels of masonry over a glassy storefront on the street. Walker Library presents a similar type of massing: Atop the glass curtain wall, a kind of oversized frieze of faceted metal panels adds visual weight and texture. The stainless steel material is actually a roofing system that VJAA adapted as a cost-effective treatment for the exterior walls.

As patrons become more familiar with this facility's inventive, flexible, and cheerful design, it will become one of the most important public spaces in Uptown—an area that currently has few. In the same way that the original Walker Library looms in the minds of older generations of Minneapolitans, the new Walker's bright interior will define what a library is for the children who grow up here.

Even as libraries go digital, we still need such community centers where people of all ages come together to read, learn, and play. Walker Library is an architectural expression of civic life—and a vivid reminder of just how much of it we miss when we spend our days in private spaces staring at a screen. **AMN**



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## A New Standard

<< continued from page 36

“iconic” building. “So we did make an aesthetic investment, and it’s paid off—and will continue to pay off over the decades,” says May.

Other elements of the design are sure to warm the heart of any hospital executive concerned with running a streamlined operation. For example, emergency, surgery, and imaging are adjacent to one another on a single floor in the building’s expansive base, while the patient rooms are efficiently arranged in two slender towers.

“Maybe this is my German heritage,” May says with a chuckle, “but I wanted the building to be welcoming and friendly but also clean and neat. The architecture welcomes you, but it doesn’t overwhelm you. We didn’t add a lot of frills inside. There are wide pedestrian thoroughfares. There’s a single set of public elevators that take you anywhere you want to go. We put the medical office building immediately adjacent [to the hospital], so the doctors can go back and forth easily. We wanted the focus to be about care.”

Hospital staff love that skylights bring natural light into technical spaces, and the contractor is so pleased with the project that it brings visitors from around the country to view the construction. “We think [architect Mic Johnson] did a super job,” says May. “So much so that he’s doing the expansions and renovations of two other hospitals [for us].”

Johnson returns the feeling. “You don’t often get to work with extraordinary clients who have a vision about architecture that is so inclusive—inclusive of what a building looks like, what it should feel like, and how it should function,” says Johnson. “This is a real testament to Jim May’s thinking about healthcare architecture.

“I believe that hospitals are perhaps the most important institution in our communities,” he adds. “We will always have city halls and other political centers. But a center for health is the place that many of us start our lives in and may end our lives in. So they ought to be great buildings. They ought to bring communities together around health and wellness. Visiting a hospital shouldn’t be a technical experience—it should be a life-affirming experience.” **AMN**

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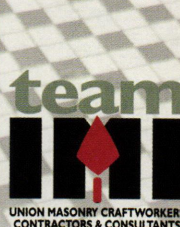
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## Baby Boon

<< continued from page 40

and fourth floors. The second floor also houses a new 24-room, 33-bed Special Care Nursery, which was placed near Children's NICU, and "hoteling rooms," where adoptive and surrogate families can stay.

One of HDR's major concepts was to break the building down into neighborhoods of six- and eight-room pods. Each neighborhood has its own color, expressed in the dynamic blow-ups of flowers. "So you can tell your family you are in the orange neighborhood on the fourth floor, and it is easy for them to find you," says Rodriguez. Canted walls with projected images of parts of the flowers break up the corridors.

Artwork by local artists also adorns the walls, including those in the skylit Celebration Plaza on the fourth floor. There, patients and families can gather in an airy space to relax. Acoustic panels help absorb the sound of private conversations. Billowing "kites" add color and form to the walls. The ample daylight reaches nearby rooms and a staff break area on the upper level.

Back-of-the-house improvements included renovating two operating rooms within the existing Children's Hospital, adding a third one in the new building, creating the Special Care Nursery, and adding a maternal assessment (triage) center. The \$36.9 million cost includes 26,000 square feet of new construction within the existing hospital walls.

Since it opened in February 2013, the Mother Baby Center has received rave reviews and is boosting Abbott's birthing business—volume grew by nearly 25 percent in the first year. Indeed, the decision to build so that three more floors can be added is looking wise. And the project is producing offspring. A Mother Baby Center also designed by HDR is under construction at Mercy Hospital in Coon Rapids, and another is in planning for United Hospital and Children's in St. Paul.

"They won't be cookie-cutter from an architectural standpoint, but we will replicate some brand elements such as the colors and supergraphics based on healing images," says Leow. "From a patient perspective, they will be consistently run. It's a new model of care." **AMN**



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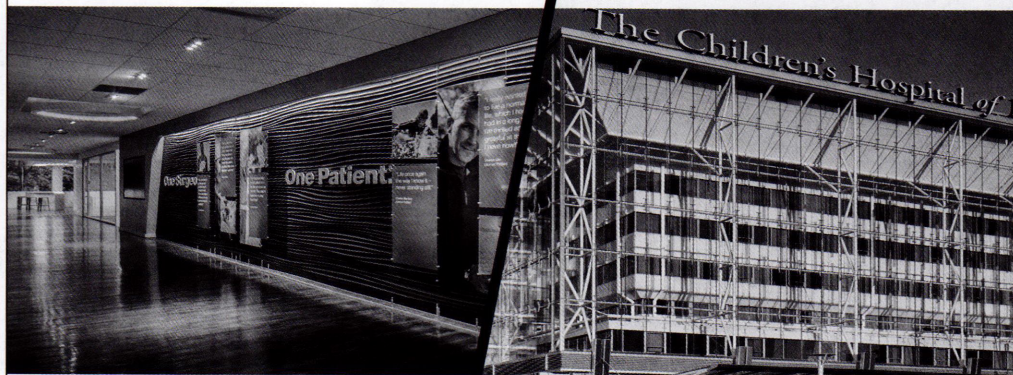
<< continued from page 55

to come together," says the architect. "There was a lot of dialoguing and collaboration, but for the most part it was his vision."

But it was the vision of Christakos' business partner that shaped the landscape design. Blu Dot's Maurice Blanks pointed out that the optimal site for the desired pool was not in the biggest part of the yard but in a smaller section that had a magnificent view of downtown. Locating the pool there, raising it a few feet off the ground, and surrounding it with a stone-tiled deck made it the perfect spot for entertaining. Landscape firm colberg|tews designed all of the outdoor spaces, including the pool deck and a pergola with a contemporary fireplace made of Cor-Ten steel.

Christakos and his wife say the house, the yard, and the location are ideal for their family. "I didn't grow up in a city, so I love being this close to everything while at the same time having the privacy more typical of the suburbs," says Christakos. "We were lucky to land here." **AMN**

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Contact: Jon Kainz

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Tom McGough Jr., President and CEO  
Brad Wood, Chief Operating Officer  
John Pfeifer, Executive Vice President  
Bake Baker, Executive Vice President  
Greg Munson, Executive Vice President  
Keith Schuler, Executive Vice President  
John Bartz, Director of Field Operations

McGough was incorporated in 1956 as a general construction firm offering services to the commercial market. Today, with offices in St. Paul, Rochester and St. Cloud, Minnesota, and Phoenix, Arizona, the company delivers general contractor, design-build and construction management projects throughout the Midwest, Southwest and other selected regions of the country. Market segments include office, manufacturing, mission-critical, health care, education and worship. Additional services are offered in the areas of strategic facility planning, development and facility management.

### Representative Projects

University of MN Ambulatory Care Center, Minneapolis, MN; Ordway Center for the Performing Arts, Minneapolis, MN; General Mills Analytical Lab, Minneapolis, MN; St. Jude Medical, Plymouth, MN; Carleton College Weitz Center for Creativity, Northfield, MN; CentraCare St. Cloud Hospital, St. Cloud, MN; Surly Destination Brewery, Minneapolis, MN; Dakota Spirit AgEnergy, Spiritwood, NE



**MORTENSON CONSTRUCTION**

700 Meadow Lane North  
Minneapolis, MN 55422  
Tel: (763) 522-2100  
Email: ken.sorensen@mortenson.com  
www.mortenson.com  
Year Established: 1954  
Total in MN Office: 500  
Other Offices: Denver, Chicago, Seattle,  
Phoenix, Milwaukee, Toronto, San Antonio,  
Iowa City  
Contact: Ken Sorensen, Sr. Vice President

**Company Principals**

M. A. Mortenson, Jr., Chairman  
Thomas Gunkel, CEO  
David Mortenson, President  
Ken Sorensen, Senior Vice President  
Kendall Griffith, Vice President, General  
Manager  
Dan Mehls, Vice President, Project  
Development

Mortenson, established in 1954, is a Minneapolis-based, family-owned organization that offers integrated real estate and construction services. We have built a reputation for being a trustworthy and progressive company with the goal of serving our customers better than anyone else. More than 80% of our business is with repeat customers and our average project size is \$10 million. Our dedicated industry experts provide honest, concrete solutions and maintain their relationships by delivering exceptional results.

**Representative Projects**

Park Nicollet Health Services Methodist  
Hospital Women's Center, Minneapolis, MN;  
University of Minnesota Microbiology  
Research Facility, Minneapolis, MN;  
Washburn Center for Children, Minneapolis,  
MN; Mayo Clinic Square-Sports Medicine  
Facility, Minneapolis, MN; North Hennepin  
Community College Bioscience & Health  
Careers Center, Minneapolis, MN; Mall of  
America Expansion, Bloomington, MN;  
4Marq, Minneapolis, MN; Sanford - Fargo  
Medical Center, Fargo, ND

**PCL CONSTRUCTION****CONSTRUCTION**

12200 Nicollet Avenue South  
Burnsville, MN 55337  
Tel: (952) 882-9600  
Fax: (952) 882-9900  
Email: jkjensvold@pcl.com  
www.pcl.com  
Year Established: 1906  
Total IN MN Office: 150  
Other Offices: Atlanta, Bakersfield, Calgary,  
Denver, East Rutherford, Edmonton,  
Halifax, Hawaii, Houston, Los Angeles,  
Melbourne (Au.), Orlando, Ottawa, Phoenix,  
Raleigh, Regina, San Diego, Saskatoon,  
Seattle, Tampa, Toronto, Vancouver,  
Winnipeg  
Contact: John Jensvold

**Company Principals**

Michael Headrick, Chief Executive  
John Jensvold, Director of Project Development  
Jeff Miller, Operations Manager  
Dan Ilten, Design-Build Director  
Trent Johnson, Preconstruction Director  
Jeff Krick, Chief Estimator  
Brett Cummings, Special Projects Manager  
Andy Ahrendt, Senior Project manager

PCL is a North American leader in the construction of commercial buildings, industrial and civil infrastructure projects. Most of PCL's work in the Upper Midwest focuses on buildings of nearly every type, often delivered as a construction manager at-risk or design-builder. PCL specializes in active participation with design teams early in the design process to arrive at best value construction solutions for clients.

**Representative Projects**

UND School of Medicine and Health Science,  
Grand Forks, ND; Southdale Medical Office  
Building, Edina, MN; Northfield Area Family  
YMCA, Northfield, MN; Eddy's Resort on  
Lake Mille Lacs, Onamia, MN; Parking  
Structure at Twin Cities Premium Outlets,  
Eagan, MN; St. Philip the Deacon Lutheran  
Church, Plymouth, MN; Uponor North  
America, Apple Valley, MN; University of  
Northwestern Sports Complex,  
Roseville, MN

**RJM CONSTRUCTION****CONSTRUCTION**

701 Washington Avenue North, Ste. 600  
Minneapolis, MN 55401  
Tel: (952) 837-8600  
Fax: (952) 832-9600  
Email: bruce.halbasch@rjmconstruction.com  
www.rjmconstruction.com  
Year Established: 1981  
Total in MN Office: 130  
Other Offices: Phoenix, AZ and Denver, CO  
Contact: Bruce Halbasch

**Company Principals**

Bob Jossart, President  
Joe Maddy, Chief Operating Officer  
Brian Recker, Senior Vice President  
Bruce Halbasch, Vice President Corporate  
Development  
Ted Beckman, Vice President Preconstruction  
Gary Meggison, Vice President  
Boe Bergeson, Vice President

RJM Construction delivers on clients' vision in ground up construction, interior remodeling and long-term project planning. Our success has always relied on strategic partnerships, so clients can expect us to be collaborative and responsive throughout all phases of the building process. - Pre-Construction - General Contracting - Construction Management - Design/Build

**Representative Projects**

Athlos Leadership Academy, Brooklyn Park,  
MN; Maple Grove Central Park, Maple Grove,  
MN; Be the Match, Minneapolis, MN; RBC  
Tower Renovation, Minneapolis, MN;  
Methodist Hospital 8th Floor, St. Louis Park,  
MN; Summit Orthopedics, Vadnais Heights,  
MN; Moss and Barnett, Minneapolis, MN;  
American Family Insurance,  
Eden Prairie, MN

**SHAW CONSTRUCTION, INC.**

7685 Corporate Way  
Eden Prairie, MN 55344  
Tel: (952) 937-8214  
Fax: (952) 934-9433  
Email: jshaw@shawconstruct.com  
www.shawconstruct.com  
Established 1977  
Contact: John N. Shaw (Jack),  
(952) 937-8214

**Company Principals**

John N. Shaw (Jack), President  
Earl Gebauer, VP Construction  
James Swedenborg, CFO

Shaw Construction, Inc. is a Design/Build General Contractor successfully providing new construction, additions, tenant improvements and unique construction within the commercial, light industrial manufacturing and retail construction markets. Through its construction services and products, Shaw Construction, Inc. has developed long-lasting relationships with owners, developers, architects, and engineers throughout the Upper Midwest.

**Representative Projects**

Wings Financial Credit Union, Woodbury &  
Savage, MN; Nordic Components -  
Manufacturing, Warehouse and Office  
Facility, Waconia, MN; exacTEC -  
Warehouse Addition, Chaska, MN; Miller  
Manufacturing - Distribution Addition,  
Glencoe, MN



## SHINGOBBE BUILDERS, INC.



669 N. Medina Street  
Loretto, MN 55357  
Tel: (763) 479-1300  
Fax: (763) 479-3267  
Email: echristensen@shingobee.com  
www.shingobee.com  
Year Established: 1980  
Total in MN Office: 50  
Other Offices: St. Cloud, MN; Williston, ND  
Contact: Elliot Christensen, (763) 479-5634

### Company Principals

Keith J. McDonald, President/CEO  
Nancy A. Samson, CPA, Chief Financial Officer  
Anthony T. Godlewski, Vice President  
Jon C. Fahning, VP-Real Estate Development

Shingobee is a nationally-acclaimed commercial construction and development company providing general contracting, project management, and real estate development since 1980. From three offices in Minnesota and North Dakota, we serve hospitality, financial, retail, restaurant, office, industrial, and data/telecommunications clients throughout the upper Midwest. Shingobee has built an award-winning reputation for quality construction and innovative management. The Cornerstones of Shingobee's business are Honesty, Integrity, and Trust.

### Representative Projects

Kroll Ontrack Campus Remodel, Eden Prairie, MN; Yard House Restaurant, St. Louis Park, MN; Town & Country Credit Union, Fargo, ND; Holiday Stationstores, MN and ND Locations; Dickinson Public Works Building, Dickinson, ND; Tioga Medical Center Addition/Remodel, Tioga, ND; Golden Valley Retail Ctr./Which Wich Sandwich Shop, Golden Valley, MN; Auburn Meadows Assisted Living, Waconia, MN

## WATSON-FORSBERG CO.

6465 Wayzata Boulevard, Suite 110  
Minneapolis, MN 55426  
Tel: (952) 544-7761  
Fax: (952) 544-1826  
Email: cindyh@watson-forsberg.com  
www.watson-forsberg.com  
Established 1965  
Total in MN office: 35  
Contact: Dale Forsberg, (952) 544-7761

### Company Principals

Dale Forsberg, President  
Mike Ashmore, Vice President  
David Forsberg, Sec./Treasurer  
Donna Schlick, Controller  
Dave Carlson, Senior Project Manager  
Dan Schultz, Senior Project Manager

Watson-Forsberg builds and remodels: commercial, multi-family, retail, religious, educational, hospitality, medical and industrial. Projects range up to \$35,000,000. Watson-Forsberg constructed the environmentally responsible Seward Co-op (LEED Gold). Redeemer Missionary Baptist Church restoration won the National Trust Preservation Award. Projects recognized by the AIA, Committee on Urban Development, Best in Real Estate, F&C Top Projects and Minneapolis HPC. WF works to build a better community.

### Representative Projects

Rising Cedar Community Health & Wellness Center, Minneapolis, MN; Hazelden Meditation Center, Center City, MN; Ripley Gardens Apartment & Historic Renovation, Minneapolis, MN; YMCA Addition and Remodel, Minnetonka, Woodbury, Shoreview, & Minneapolis, MN; Open Arms Kitchen, Minneapolis, MN; The New San Marco, Duluth, MN; Emerge Career and Technology Center, Minneapolis, MN; Cookie Cart, Minneapolis, MN

## WELCH FORSMAN ASSOCIATES



4706 Nicollet Ave  
Minneapolis, MN 55423  
Tel: (612) 827-4455  
Email: info@welchforsman.com  
www.welchforsman.com

### Company Principals

Pete Welch, President  
Don Forsman, Vice President

Welch Forsman Associates is a Minnesota residential building contracting firm located in south Minneapolis. The company was formed in 1985 and has pursued the opportunity to work with many local architects to collaborate on significant projects in Minneapolis and St. Paul. Today, the firm is pleased to continue this work with the help of professionals highly trained in the trades, crafts, and arts. This collaboration creates some of the finest residential construction in the Twin Cities.

### Representative Projects

Kenwood Tudor Revised, Minneapolis, MN; Kenwood Manor, Minneapolis, MN; Modern Craftsman, MN; East Harriet Elegance, Minneapolis, MN; Classic Connection, Minneapolis, MN; Isles Perch, Minneapolis, MN; Metro Modern, St. Paul, MN; LEED Led Summit Splendor, St. Paul, MN



## Hennepin County Walker Library

### Page 24

Location: Minneapolis, Minnesota  
 Client: Hennepin County  
 Architect: VJAA  
 Principals: Vincent James, FAIA; Jennifer Yoos, FAIA; Nathan Knutson, AIA (managing principal)  
 Senior project architect: Paul Yaggie, AIA  
 Project managers: Eric West, AIA; Nate Steuerwald, Assoc. AIA  
 Project team: Emma Hockett; Dzenita Hadziomerovic; Tim Ogren; Karen Lu, AIA; Kai Salmela (graphic murals)  
 Interior designer: Barnhouse Office  
 Interior design team: Lynn Barnhouse; Lindsay Matenaer  
 Lighting designer: Engineering Design Initiative  
 Energy design assistance: The Weidt Group  
 Structural engineering: BKBM Engineers  
 MEP engineering: Engineering Design Initiative  
 Civil engineering: Pierce Pini  
 Landscape architects: Close Landscape Architecture+ (pre-design); VJAA  
 Close Landscape Architecture+ team: Bob Close; Jean Garbarini  
 VJAA landscape team: Travis Van Liere  
 General contractor: Shaw-Lundquist Associates  
 Glazing, glass "skycubes," and flooring: W.L. Hall  
 Window systems: Wausau  
 Architectural metal panels: Millennium Tiles  
 Concrete work: Artstone  
 Ceilings: Hunter Douglas  
 Acoustical deck: Epic  
 Millwork: Aaron Carlson  
 Photographer: Paul Crosby

## Madison Central Library

### Page 27

Location: Madison, Wisconsin  
 Client: City of Madison  
 Architect: MSR (Meyer, Scherer & Rockcastle, Ltd.)  
 Principals-in-charge: Jeffrey Scherer, FAIA (architecture); Traci Engel Lesneski (interiors)  
 Project lead designer: Dagmara Larsen  
 Project manager: Traci Engel Lesneski  
 Project architect: Byoungjin Lee, AIA

Project team: Megan Eckhoff (project interior designer); Greta Foster (project interior designer); Sam Edelstein, AIA; Aaron Wittkamper, Assoc. AIA  
 Associate architect: Potter Lawson  
 Energy modeling: Sustainable Engineering Group LLC  
 Structural engineer: Arnold & O'Sheridan  
 Mechanical engineer: Henneman Engineering, Inc.  
 Electrical engineer: Potter Lawson  
 Civil engineer: Vierbicher  
 Interior designer: MSR  
 Lighting designer: Gallina Design LLC  
 General contractor: J.H. Findorff & Son, Inc.  
 Landscape architect: City of Madison  
 Face material: Fibre C by Rieder  
 Cabinetwork and millwork: Discher Architectural Millwork, Inc.  
 Flooring systems/materials: Ardex (white concrete); Atmosphere (rubber flooring); Bentley Prince Street, InterfaceFlor, and Shaw Contract (carpet tile); and Edilcuoghi (bathroom tile)  
 Window systems: Kawneer supplied by H.J. Martin  
 Architectural metal panels: VM Zinc  
 Concrete work: J.H. Findorff & Son, Inc.  
 Photographer: Lara Swimmer

## Mercy Health—West Hospital

### Page 31

Location: Cincinnati, Ohio  
 Client: Mercy Health  
 Architect: AECOM with Mic Johnson, FAIA  
 Principal-in-charge: Mic Johnson, FAIA  
 Project lead designer: Mic Johnson, FAIA  
 Project managers: Jeff Frush, AIA; Bob Schilling, AIA  
 Project architects: Michael Grage, AIA; Brett Oberholzer, AIA  
 Project team: Nancy Doyle, AIA; Kim Williamson, Assoc. AIA; Terri Zborowsky; Mark Reckin; Scott Elofson; Susan Weyandt; Christine Devens; Lou Bunker-Hellmich; Kristie Pudlock; Priya Dhuru; Michael Anderson; Michael Murphy, AIA; Krutarth Jain; Michael Koch, AIA; Alan Elgersma; Michelle Vonderbrink; Joe Ferdelman; Daric Hess; Brian Arbogast; Greg Wagner; Tom Shumate; Bob Trenkamp; Timothy Grieve; Bob Close; Gary Meisner; Jim Robin; Don Woodhall; Paula Comfort; Karen Moreland; Kelly Kolar

Architect of record: Champlin Architecture  
 Energy modeling: Heapy Engineering  
 Structural engineer: THP Ltd.  
 Mechanical and electrical engineer: Heapy Engineering  
 Civil engineer: Thomas Graham Associates  
 Interior designer: AECOM with Mic Johnson, FAIA; Champlin Architecture  
 Lighting designer: Heapy Engineering  
 Landscape architects: Close Landscape Architecture+; Meisner + Associates/Land Vision  
 Landscape project team: Bob Close; Jim Robin; Gary Meisner  
 Construction manager: Turner Construction Company  
 Signage and donor recognition: Kolar Design  
 Elevators and materials management: Lerch Bates  
 Technology consulting: Dynamix Engineering  
 Lab planning: Mortland Planning & Design, Inc.  
 Green roof membrane: Sika Sarnafil  
 Green roof contractor: Tecta America  
 Brick: Metro Brick; Trikeenan Tileworks  
 Architectural precast: High Concrete Group  
 Stone: Vetter Stone  
 Windows: Viracon  
 Flooring systems/materials: Rosa Mosaic (tile and terrazzo); Shaw Contract Group (carpet); Forbo (linoleum); Daltile (porcelain tile); Johnsonite (rubber flooring)  
 Millwork: Bruewer Woodwork Manufacturing Company  
 Photographer: Dave Burk ©Hedrich Blessing

## The Mother Baby Center

### Page 37

Location: Minneapolis, Minnesota  
 Clients: Abbott Northwestern Hospital; Children's Hospitals and Clinics of Minnesota  
 Architect: HDR Architecture, Inc.  
 Principal-in-charge: James Thomson, AIA  
 Project lead designer: Mike Rodriguez, AIA  
 Project manager: Don Rolf, AIA  
 Project architect: Alena Sakalouski, AIA

Project team: James J. Atkinson, AIA; Matt Suarez, AIA; Jim Hohenstein, AIA; Cyndi McCullough  
 Energy modeling: The Weidt Group  
 Structural engineer: Palanisami & Associates  
 Mechanical and electrical engineer: HDR Architecture, Inc.  
 Civil engineer: Paramount Engineering  
 Interior designer: Aneetha McLellan; Julie Robertson  
 Lighting designer: HDR Architecture, Inc.  
 Landscape architect: HDR Architecture, Inc.  
 Construction manager: Knutson Construction  
 Face brick: Metro Brick  
 Cabinetwork and millwork: Calmer Manufacturing  
 Flooring systems/materials: St. Paul Linoleum (all flooring but ceramic tile); RBC Tile (ceramic tile)  
 Window systems: Empirehouse  
 Architectural metal panels: Berwald Roofing  
 Concrete work: Knutson Construction  
 Photographers: Mark Ballogg; Paul Crosby

## Christakos Residence

### Page 41

Location: Minneapolis  
 Clients: John and Debby Christakos  
 Architect: James Dayton Design  
 Principal-in-charge: James Dayton, AIA  
 Project lead designer: James Dayton, AIA  
 Project manager: Fernanda Oppermann Bento  
 Project architect: Peter Aamoth  
 Interior designer: Conlin Rudd  
 Interior Design  
 Landscape architect: colberg|tews  
 General contractor: Mike North Construction  
 Cabinetwork: Nest Woodworking; Fritz Cabinets  
 Flooring: WD Flooring  
 Photographer: Chad Holder

## CORRECTION

In our September/October issue, we omitted an important credit on the Pohlads Companies project: Rich Bonnin led HGA Architects and Engineers' interior design team.

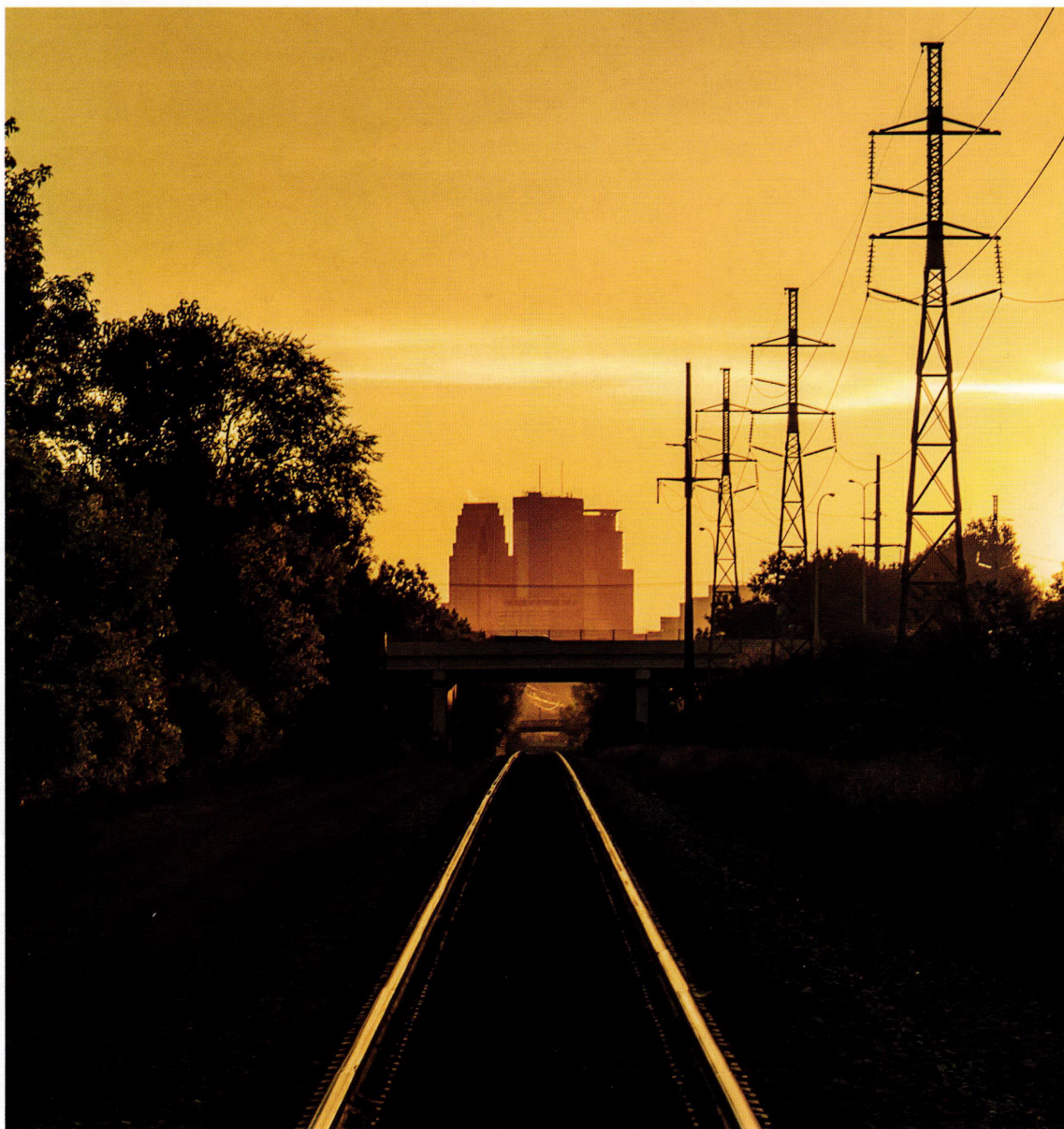


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"THIS PAST YEAR, Twin Cities architectural photographers Morgan Sheff and Peter VonDeLinde, *Architecture MN* editor Chris Hudson, and I have used the magazine's Instagram feed (@archmnmag) to create a growing archive of images focused on design in the Midwest. It's been a lot of fun to instantly share my discoveries—like this sunrise view of downtown Minneapolis—with an engaged audience." —ARCHITECTURAL PHOTOGRAPHER COREY GAFFER





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A photograph of a modern outdoor patio area. The patio features a wooden deck, green wicker furniture including a large sectional sofa and several armchairs, and a large green patio umbrella. String lights are strung across the patio, and a pergola structure is visible on the left. The background shows a multi-story building with large windows and a glass door.

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